

8

10. - 1924

The Age of Innocence

©CIL 20739

NOV -4 1924

THE AGE OF INNOCENCE

Photoplay in 7 reels

Story by Edith Wharton

Directed by Wesley Ruggles

Author of the photoplay (Section 62)
Warner Bros. Pictures Inc., of U.S.

Washington, D. C.

NOV -4 1924

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of Warner Brothers Pictures, Inc.

The Age of Innocence - 7 reels

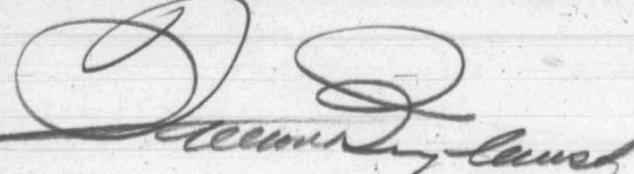
Respectfully,

FULTON BRYLAWSKI

The Warner Brothers Pictures, Inc. hereby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the Copyright Office as follows:

Title	Date of Deposit	Registration
The Age of Innocence	11-4-24	©CIL 20739

The return of the above copies was requested by the said Company, by its agent and attorney on the 4th day of October, 1924 and the said Fulton Brylawski for himself, and as the duly authorized agent and attorney of the said Company, hereby acknowledges the delivery to him of said copies, and the receipt thereof.

NOV -
1924

Fulton Brylawski

THE AGE OF INNOCENCE

SUBTITLE #1

AFTER DAYS AND NIGHTS IN THE WILDERNESS
OF THE POLISH STEPPES - COUNT OLENSKA
AND HIS COMPANIONS RETURN FROM A BOAR
HUNT.

1

INT. COUNT OLENSKA'S BANQUET HALL - NIGHT - FADE IN

CLOSEUP shot of two hunting dogs - great ugly, shaggy
beasts - crossed breeds of Plice dog and Hunter (available.) They are at the foot of the banquet table -
hungrily devouring bones - an overturned wine goblet lies
on the stone floor - part of the gorgeous table cloth
shows - also the hunting boots of a couple of men - and
the silken clad legs of a woman in a jeweled gown -
DISSOLVE INTO

2

LONG SHOT OF BANQUET TABLE -

Count Olenka to side in f.g. - the dogs on floor at
corner - about seven men and seven women. The men are
in hunting clothes - grimly and unkempt - the women
seductively beautiful and richly gowned in the clothes of
rich Polish society. They are all in the midst of the
feast - the table laden with gold and silver ware -
flaming candles - flowers and wine goblets. Large weird
shadows keep moving over the scene against the stone wall
behind the table. (The room is like a Rathskeller in
effect - stone walls and floors - alcoves and niches from
behind which come the light of other candles. The chairs
are large hewen ancestral chairs - and the table a long
banquet board from olden days. The whole effect should
give an impression of almost medieval richness and
debauchery.) Beside Count Olenka is an empty chair -
the men and women are embracing - drinking and looking
toward the middle of the floor -

3.

CHAMBER OF ROOM -

Band of Gypsies dancing - in Polish nomad costumes. One
half wild barbarically beautiful girl of about eighteen
is in the foreground. She comes closer - closer - with a
sensual appeal in her outstretched hands and eyes. A
flower is her hand - teasing -

4
CLOSEUP TOP OF STAIRS
CLOSEUP TAB E -

Count Glenska, with wine goblet in his hand, looking past camera toward the girl - lust and desire are in his eyes - the shadow of her moving body is on him - her shadow band trails over his face - then the real flower is flung into the scene. He catches it - half rises - as she whirls herself on the scene - he catches her -

SUBTITLE TO

THE GYPSY DANCE GLENSKA

10

CLOSEUP BOTTOM OF STAIRS -

Ellen - every sight of her being rebuked - she is his wife - the mother -

5

SEMI CLOSEUP BALCONY ABOVE STAIRS -

Half hidden in the shadow - a beautiful woman is looking down upon the scene below - in disgust and loathing.

22

Count Glenska finishes kissing the gypsy girl - guest sitting opposite him laughs - Count's back to camera - the guests nodding to the Count - that Ellen is behind him - he turns - sees Ellen - drops Gypsy and runs across toward Ellen -

6

LONG SHOT FROM ABOVE OF -

Count Glenska - holding the Gypsy dancer -

12

SHOT FROM BALCONY -

Ellen is majestic by beautiful and wild - Count returns to CLOSEUP BALCONY - him - she is cold - is taken her into his arms and given her a kiss like no other - she is shocked - Ellen watching, registering loathing - sickened - straightens in pride - starts walking down stairs - girl proceeds -

13

ELLIE WALKING DOWN -

8

SEMI CLOSEUP TAB E - looking down thru the door - uses -

Count Glenska bends the gypsy girl over his lap and kisses her passionately - the guests laugh and enjoy it -

9

14

SEMI CLOSEUP - BOTTOM OF STAIRS -

The beautiful woman enters - stops - has seen the Count kissing the Gypsy - she shudders from the scene - turns and walks up the stairs from him - he follows her - he is forcible away from her by starting up the stairs - and runs after her.

SUBTITLE #2

THE COUNTESS ELLEN OLENSKA

10

CLOSEUP BOTTOM OF STAIRS -

Count comes down to center of room - sees where Ellen - every fibre of her being rebels - she is his wife - the hostess - she is - droops her head and looks at the floor - her eyes half closed (this room has only a bare fireplace - many on the sides of the small room in the high ceiling (arrow) bare floor; a couple of rich tapestries - floor cushion and a huge chest, perhaps a heavy oil carved dome and bench) Ferreri goes to where Ellen stands. She hears him and opens her eyes. He sees her composure - she knows and questions not - she jumps out in despair and loathing:

11

11

CLOSEUP AT TABLE -

Count Glenska finishes kissing the gypsy girl - guest sitting opposite him laughs - Count's back to Camera - the guest motions to the Count - that Ellen is behind him - he turns - sees Ellen - drops Gypsy and then exits toward Ellen -

12

SHOOT FROM BALCONY -

SUBTITLE Ellen is majestically beautiful and cold - Count enters to her he takes her by the hand and shows plainly that he wants her to join him - she is cold - he takes her into his arms and gives her a kiss like he gave the Gypsy girl - she stiffens in his arms - the gypsies dance behind them like a mob of grinning fiends - the gypsy girl prominent -

13

13

INT. MAJOR ROOM AT DOOR -

Ferreri, the Secretary, looking down thru the door - sees -

14

15. ELLIE RUSHES OUT & DOWN STAIRS (TAKES FOR SAFETY)

BY STAIRS -

Ferreri comes from door - turns to Ellen - staring for
Ellen releases herself - shows plainly her loathing - turns
and rushes up the stairs from him (after pushing him forcibly
away from her) he stands staggering - glaring up after her.
The Beg. THE LITTLE BYSTAY NUMBER IN WHICH FERRERI IS
DANCING AROUND COUNT GENETTE. He pushes her body down
to the floor and makes his way up the steps -

15

SMALL ROOM -

16

Ferreri comes from door to center of room - registers fury
and sympathy - he hears sound at door - turns as Ellen
rushes into the room, breathless with loathing and shame.
She leans against the door - her eyes half
closed (this room has only a bare furnishing - snow is on
the ledges of the small panes in the huge window (narrow)
bare floor, a couple of rich tapestries - floor candles
and a huge chest, perhaps a heavy old carved desk and
bench) Ferreri goes to where Ellen stands. She hears him
and opens her eyes. He sees her condition - she knows
and questions her - she gasps out in despair and loathing:

TITLE #3

"I CAN'T STAND ANOTHER NIGHT - OF TALES
ARE YOU BRAVE ENOUGH TO - TAKE ME AWAY?"

17

BACK - he hears and realizes. Desperately he wants to help
her. He takes her hand - shows plainly his adoration -
"with my life, Madame" - she stops him as he kisses her
hand. "then stop - we haven't time for this." She quickly
whispers a plan to him - he nods FADE OUT

18

SUBTITLE #4

THE MARRIAGE OF THE FASHIONABLE ELLEN
MINGOTT OF NEW YORK, TO THE ROYAL BLOOD OF
POLAND, HAD BEEN ONE OF THOSE HASTILY
ARRANGED AFFAIRS THAT THE MONGOTTS MIGHT
ADD THE SEASON'S LAURELS TO THEIR SOCIAL
ACCOMPLISHMENTS.

The darkness deepens - shadows of the night shadows
away from the light of the bonfire - Ellen turns forward
looking back - she draws something over her face -

19

FADE IN - DOOR IN HALLWAY -

Ellen and Secretary - sneaking out - watch their chance -
then exit out of sight -

17

INT. BANQUET ROOM - FROM STAIRS (Take for safety)

Count Glenska is drunk - thinks of Ellen - starts for the stairs. The guests, men and women, are crowding into the center of the room, in a riot of dancing - one man has a woman in his arms - the gypsies twirling in the b.g. The little gypsy dancer is still teasing and dancing around Count Glenska. He pushes her away down to the floor and makes his way up the steps -

18

EXT. BANQUET ROOM - BY STAIRS -

Glenska staggers through the door - Marlowe - looks down upon his master - comes down the first step - calls -

18

EXT. OLENSKA COURTYARD - NIGHT (Take for safety)

Ellen, in a long wrap, and Ferreri, also in a wrap, comes stealthily from the door. It is winter and the ground is covered with snow - they get into the drosky and order the driver to get off as quickly as possible.

19

INT. ALCOVE ROOM -

The man servant is staring out of the window - terrified - with the shock of the Countess' escape - he turns as Glenska comes staggering into the room. "Where's the Countess?" he cries. The servant shrugs and tries to pass the question off naturally - the Count is angry and grabs him - shakes the truth from him - he points to the window - Glenska staggers toward it -

20

EXT. COURTYARD - FLASH (Cabiria shot)

The drosky rushing by the scene through the night shadows away from the lights of the house - Ellen and Ferreri looking back - she draws something over her face -

INT. ALCOVE ROOM - BY WINDOW (Take for safety)

21

Count Olenksa is shocked by what he sees - he staggers from the room muttering curses. In anger, shooting from the room muttering curses.

22

(Note to motion pictures - cut this following: PALE IN COLOR
title is on on long sheet (stock) of heavy stock
PRINT. BANQUET ROOM - BY STAIRS -

23

Olenksa staggers through the door - furious - looks down upon his guests - comes down the first steps - sees -

24

CLOSEUP STAIRS -

Same as the guests in the room - Olenksa is pale and gives gypsy girl - nose and face in the room - Olenksa is pale and gives not a color of red to white. The guests are pale and have not a color of red to white.

25

SEMI CLOSEUP STAIRS -

The little gypsy girl creeping up - smiling - desiring his favor -

SURPRISED IN ANOTHER ROOM THE GUESTS ARE SHOCKED AND SPEECHLESS.

24

CLOSEUP OLENKSA ON STAIRS -

He looks down on the gypsy girl - in a fury - his shoulder raises as -

CLOSEUP STAIRS

INT. ALCOVE ROOM -

25

He looks down on the gypsy girl - in a fury - his shoulder raises as -

SHOCKED IN ANOTHER ROOM THE GUESTS ARE SHOCKED AND SPEECHLESS.

CLOSEUP OLENKSA

SEMI CLOSEUP STAIRS -

26

26 continued.

Olsenska - the gypsy girl at his feet. He changes, stooping he picks her up in his arms, carries her down the rest of the stairs - grasps a goblet - the girl with her hands about his neck - carries her through the dances to the table - he disappears. Stairs are elegantly carpeted with

(Note to shorten sequence - can play the following: FADE IN after title #4 on Long shot (stock) of droopy going thru sequence - CUT TO running shot C.U. of Ellen and Secretary FADE OUT.)

27

CLOSEUP TABLE -

Just found a manuscript - same as above.
back he indicates the lateness and yours on back - ARCHER
looks up again. Looks at a circle in the manner of
CLOSER TABLE - just found a manuscript - same as above.
some of the guests at the table - Olsenska comes on with the
gypsy girl - sets her down in the countess' place and gives
her a goblet of wine to drink. The guests are hilarious
FADE OUT

"THE GOLF AT ONE UNIFORM PAID UNTIL
MR. ARRIVED."

SUBTITLE #5 - IN A NEW YORK LAW OFFICE THE WRECKAGE OF
SUBTITLE #6 - ANOTHER INTERNATIONAL ROMANCE IS SCRAPED
AND APPRAISED.

28

FADE IN
CLOSEUP DOOR OF ARCHER'S OFFICE -

Show the names of the firm on the door -
SUBTITLE #7
NEWLAND ARCHER,
FRANCIS INTTERBLAIR

DISSOLVE INTO

INT. ARCHER'S OFFICE -

Archer, a well-set-up young business man, sits at the desk reading a letter - old Letterblair paces nervously his hands folded behind him, glancing every once in a while at Archer - then resumes pacing -

29

CLOSEUP DESK -

Archer reading the letter - letter from Ellen Olsenska, in dainty foreign writing:

INSERT #6 PART OF "----SO I RAN AWAY WITH THE COUNT'S
SECRETARY. I HAD TO. KEEP THE DETAILS
FROM THE FAMILY - THEY'D PROBABLY GET
SHOCKED. I WILL ARRIVE IN A"

SCENE CONTINUED

29 continued

TITLE # BACK Archer contemplates the letter - Letterblair is restless - realizing he must get Archer to see the terrible difficulty this has placed them in. He comes closer, coughs discreetly, ruffles his closely cropped white whiskers, and says:

TITLE # "IN VIEW OF YOUR ENGAGEMENT TO COUNTESS MINGOTT'S COUSIN, IT WOULD BE EXTREMELY EMBARRASSING TO THE FAMILY - IF THESE SECRETS SHOULD BE BARED."

SUBTITLE #1

TITLE # BACK he indicates the letters and papers on desk - Archer hears - thinks deeply, looks up a little in the manner of one who has just found a suggestion - says: "Family is such a small world compared with the big one we live in" Letterblair agrees, but spreads an arguing hand, gets sense of an argument - Archer listens, then sums up the situation by shaking his head - "Don't let's say anything more, just now he says:

TITLE #8 "WHY JUMP AT CONCLUSIONS? WAIT UNTIL SHE ARRIVES."

TITLE # BACK he finishes, and Letterblair - realizes there is nothing more to say. Archer refers to his watch, asking Letterblair if he is coming to Mrs. Mingott's that evening. He nods - they rise and start to get papers together

FADE OUT

LONG SHOT - GIVES FULL VIEW OF ROOM.

SWISH PAN - NOW IN POSITION BEHIND THE ARCHER NEWLAND'S PLACES

SUBTITLE #9

THE WOMEN OF NEWLAND ARCHER'S FAMILY - SHELTERED AND PROTECTED FROM THE OUTSIDE WORLD, HAVE, FOR GENERATIONS, DESCENDED BLINDFOLDED TO THE FAMILY VAULT.

INT.

CLOSEUP FLOOR

30 INT. ARCHER LIVING ROOM - NIGHT - FADE IN - CLOSEUP FLOOR - a small pair of feet belonging to Mother Archer - encased in old fashioned shoes with rubber elastic side-straps - they barely touch the floor - they are rocking by tapping against the carpet - above them shows an edge of hand-crochet lace of the petticoat - above this the black alpaca skirt. LAP DISSOLVE

CLOSEUP FLOOR

ANOTHER pair of little feet in a younger looking pair of Red Cross comfort shoes - cotton stockings showing - the edge of an embroidered petticoat - these feet also are rocking. These are Auntie's feet. LAP DISSOLVE

CLOSEUP FLOOR

Jeanie's feet - younger than Auntie's - in a low-heel pair of oxfords with laces - cotton stockings - a short skirt made of some dark material (ad.lib her plain dress) these feet are also rocking.

31

CLOSEUP GROUP -

Pan camera from one to the other - MOTHER ARCHER FIRST - she is embroidering a doilie - rocking, talking off to Auntie - worried

TITLE #10 NEWLAND ARCHER'S MOTHER. - mother passing PAN FURTHER TILL YOU COME TO AUNTIE - doing the same as mother, she talks from mother to Jeanie - off at other side

TITLE #11 HIS MAIDEN AUNT
PAN FURTHER TILL YOU COME TO JEANIE, doing the same as others - talking to Auntie.

TITLE #13 HIS SISTER. - Jeanie walks across -

The idea of this scene is that mother and auntie are telling Jeanie that she is the one to "do it".

NEWLAND ARCHER

He goes on reading his paper - apparently without having heard her -

32

LONG SHOT - GIVING FULL VIEW OF ROOM.

Jeanie rises - goes to center table to arrange Newland's place.

CLOSEUP ARCHED

The looks from Jeanie and Mother (and) Father himself, and Newland's Archer.

33

SMALL CLOSEUP TABLE.

Mother and Auntie sit rocking -

RACE - she finishes - Jeanie -

34

CLOSEUP TABLE -

Jeanie is on - takes the newspaper - folds it back just so - gets the pipe - tobacco jar - matches - tray - fills pipe - places it on tray - lays matches close by - lays paper in its customary place - sits down in the chair to adjust it properly - pulls it a little closer - tries getting paper and pipe - to see if it is in its right place - nods to herself - Archer is seen coming in to beg. or side of this scene. she smiles up at him - gets up - gives up the place to him.

35

MEDIUM SHOT -

Jeanie goes to the end of table as Archer comes on, passing mother - caressing her on the shoulder and takes his place at the table. He sits down - without looking, picks up his pipe, matches - lights pipe mechanically - puts match back on tray - opens paper - starts reading where it is opened - Jeanie watches him, realizing she must soon start to tell him - registers great nervousness - she turns to Mother Archer who indicates with a little gesture "Tell him - dear" Jeanie gets up the courage, speaks Archer's name - she says:

TITLE #13

"BROTHER DEAR - WE WERE TALKING ABOUT THE COUNTESS ELLEN - HAVING ELOPED WITH HER HUSBAND'S SECRETARY."

BACK she finishes - with a little half scared gesture -

40

CLOSEUP MOTHER AND JENNIE -

Archer lays down his paper - very surprised - but bidding it from them - he rises - goes over to his mother - lays a gentle hand on her shoulder - and smiles at all three of them - he says: "I wouldn't worry - if I were you" - "what will happen?" His

36

CLOSEUP ARCHER -

silence was gently broken

He goes on reading the paper - apparently without having heard her -

BACK - NO REACTION

back to Jeanie - looks at his mother, then at Jeanie - then at his mother again - then they all start working again - looking at each other - chattering - laughing again - FADING OUT.

37

CLOSEUP AUNTIE -

She looks from Jeanie and Mother (off) braves herself, and addresses Archer:

TITLE #14

"MY DEAR NEPHEW - HAVE YOU CONSIDERED WHAT IT MEANS - MARRYING INTO A FAMILY WITH A DEADLY SCANDAL HANGING OVER IT?"

BACK - she finishes - timidly -

38

CLOSEUP ARCHER -

He hears - and shows a slight annoyance by crossing the other leg and turning his paper -

Memory flashes back in her high-heeled stockings, elegant in her heavy dark velvet dress - very fat and gracious and good-natured looking. This is what one would call now the body of an old maid - still clinging to the old atmosphere of the house - the old house - always leaving a good many

41 continued
39

CLOSER MOTHER ARCHER - out of reach now and very nervous
She looks from Jeanie to Auntie - braces herself - leans
forward and addresses Archer:

TITLE #15 "MY DEAR SON - THERE HAS NEVER BEEN A
SCANDAL IN OUR FAMILY. IF WE DON'T
ALL STAND TOGETHER - THERE'LL BE NO
SUCH THING AS SOCIETY LEFT."

BACK - she finishes -

42

INT. MINGOTT HALL -

Archer has arrived with new fiancee for Mrs. Mingott
takes his hat and coat - indicates "she's in the
drawing room" he goes into doorway of drawing room -

40

SEMI FULL SHOT ALL -

Archer lays down his paper - very annoyed - but hiding
it from them - he rises - goes over to his mother - lays
a gentle hand on her shoulder - and smiles at all three
of them - he says: "I wouldn't worry - if I were you"
they all spread their ~~hands~~ silences them gently says:
"but what will happen?" He

43

TITLE #16

"UNTIL ELLEN OLENSKA ARRIVES - I SUGGEST
THAT WE FOREGO ANY JUDGMENT."

BACK he finishes - looks at his watch, suggests that he
must go - says goodnight to them all, very affectionately.
They watch him go - then they all start rocking again -
looking at each other - chattering - worrying again -
gesticulating - "whatever is the world will happen?"
FADE OUT -

44

CLOSER FLOOR -

The naughty French novel has fallen by the floor
SUBTITLE #16 SINCE THE DAYS WHERE SHE WAS THE BEAUTIFUL
KATHERINE SPICER - MRS. MANSON MINGOTT,
FROM HER THRONE ON UPPER FIFTH AVENUE,
HAS BEEN THE UNDISPUTED Matriarch OF
SOCIETY.

45

INT. MINGOTT

Naughty book -
INT. MINGOTT DRAWING ROOM - NIGHT - FADE IN -
Closeup naughty french novel - DISSOLVE INTO
SEMI CLOSEUP END OF DRAWING ROOM -

Granny Mingott sits in her high-backed armchair, elegant
in her heavy full satin dress - very fat and pompous and
good natured looking. (She is what one would call some old
lady of an old Court - still clinging to the old elegance
of manner - the old humors - always loving a good story
SCENE CONTINUED)

46

CLOSE UP

41 continued

getting more pleasure out of reminiscences and memories - than present day humors.) She is fanning herself languidly with a quaint fan. As she reads on she fans herself faster and faster - her eyes dilating. She stops fanning for a rest and to get her breath - says softly to herself "Mon Dieu".

BACK he turns her - she shakes his head. "Why not at all?" she says - slightly relieved. "But you should not do any more chores" he says firmly - "you

47 48

"IT'S A HORRIBLE PICTURE. IT WOULD
BE BETTER IF I HAD TO RAISE MY VOICE
BUT I DON'T WANT YOU TO HEAR ME TALKING
ABOUT MY APPRENTICESHIP - THAT'S

42

INT. MINGOTT HALL -

Archer has arrived with some flowers for May. The butler takes his hat and coat - indicates "Madame is in the drawing room" he goes into doorway of drawing room -

47

48

BY MAIL -

BY GRANNY -

Going down stairs. She stops to pick a rose but she looks up - sees Archer (off) hides the book in flounces of her skirt - he comes in - she greets him effusively he takes her hand - she raises it a little - he kisses it - something drops to the floor from her dress -

49 50

CLOSEUP FLOOR -

44

CLOSEUP FLOOR -

The naughty french novel has fallen to the floor -

51

May, lying in a fainting swoon in flickering light - she wakes up - sees the flowers - she recollects the novel - which is given to her - she gets up - she begins to cry.

45

SEMI CLOSEUP -

Granny looks down - tries to get the book - Archer is too quick - he picks it up - gets a look at cover - says "My!" She pretends mock innocence - then laughs and deliberately winks at him - he laughs - she speaks "Sit down, Newland I want to talk with you." He sits -

52

BY GRANNY -

Archer sits down and looks at her with a smile. She speaks and looks at him again. She says "I'm sorry" - she looks at him again - says "I'm sorry" - she looks at him again - says "I'm sorry" - they play - she looks up to him - shakes a finger and says "YOU ARE AN IDIOT"

46 continued

CLOSE VIEW -

Granny is serious - she hates to broach the subject, but finally gets at it - "My dear Newland" - SCENE CONTINUED

TITLE #18 BACK May comes "I'M WORRIED ABOUT MELISSA. HOW CURSE WITH question in his PRIMROSES WILL RECEIVE HER." He turns to GRANNY WITH DASH. BACK he hears her - and shakes his head. "Why not at all" TITLE #19 she nods - slightly relieved. "But your family are too and some others" he says "Don't worry! - adds

"GIVE A RECEPTION FOR HER. IT SEEMS TO ME - IF A PERSON IS BACKED UP BY THE MEMBERS OF TWO WELL KNOWN FAMILIES IT SHOULD BE CONSIDERED - FINALLY"

BACK Granny hears "You think so?" he nods - she decides it will be the thing to do. They change the conversation as they hear May (off) in the hall. They turn - Archer's face lights up as he realizes May is coming. They are pleased. GRANNY FLIPS a hand at them indicating "We can start - you two!" they exit toward end of room - door piano -

47

SEMI FULL - HALL -

May coming down stairs. She stops to pick a rose bud from bowl on newel post.

SO

HALL FROM DRAWING ROOM PIANO -

Archer's voice from the doorway. He is very much at home. He has a pleasant air - bidding Granny off - "Oh, good evening May" he says smiling forward.

SUBTITLE #20

THE YOUNGEST MINGOTT GRAND-DAUGHTER.

May - - - - -

5348

BY STAIRS -

May, lovely in a dainty evening gown is plucking a small bud from the flowers - she smiles as she contemplates giving it to Archer, and goes into drawing room. opens a beautiful lacquered box on the table by side of his chair. He starts to put the various little trinkets and drawers of chips on the table - Granny looks off again

49

BY GRANNY -

Archer and Granny are pleased as May enters. She greets him shyly - happily. He is all adoration. He kisses her hand - Granny's eyes twinkle. May puts the flower in his lapel - they would love to be alone. Granny says "Turn around here - you two!" They obey - she twinkles up to them - shakes a finger and asks SCENE CONTINUED

50

BY PIANO -

49 continued

May and Archer, just about to settle down for a nice little
TITLE #21 "WHEN ARE YOU TWO GOING TO BE MARRIED?"

BACK May gives a little gasp. Archer turns to her with
a question in his eyes "When dearest?" She turns to
Granny says softly "But Granny"

TITLE #22

"WE MUST HAVE TIME TO KNOW EACH OTHER
BETTER. YOU WERE ENGAGED FOR TWO YEARS!"

53

BACK she finishes. Granny is disgusted - she snaps out

TITLE #23

"TIDDLERICKS! I'M EXPECTING MY
PNEUMONIA ANY DAY NOW - AND I WANT
TO GIVE THE WEDDING BREAKFAST!"

BACK her remarks amuse Archer - "I'll do all I can to
assist - dear lady" he says with a bow - May is confused
and blushing. Archer excuses themselves. Granny flips
a hand at them indicating "Oh, run along - you two" they
exit toward end of room - near piano -

54

BY PIANO -

May and Archer hear - hesitate - give each other a half-sick
little look of disappointment and exit reluctantly
back to Granny -

50

HALL FROM DRAWING ROOM DOOR -

Letterblair comes on to doorway. He is very much at home
comes in with a gallant air - seeing Granny off - "Oh,
good evening lady" he says coming forward.

55

BY GRANNY -

May and Archer come on - take their places - Letterblair
brings down the extra chair up to the table - they
start the game. Granny is a friend now - complimenting
Letterblair at the start. May and Archer find themselves
BY GRANNY - forgetting each other - looking at each other
twice brings them to with a JEST YAWN OUT

51

Granny welcomes him - he kisses her hand gallantly - she
is very effusive - he has come to play Mah Jong. She
asks him to draw the small table up. He does so. She
opens a beautiful lacquer box on the table at side of her
chair. He starts to put the various little trays and
drawers of chips on the table - Granny looks off calls

TITLE #24

"COME ON CHILDREN - FOR A GAME OF
MAH JONG!"

LETTERBLAIR LAUGHS COLDLY HIS FRIEND
BY THE SAME FORMULA EMPLOYED BY OTHER
ADMIRATORS.

52

BY PIANO -

May and Archer, just about to settle down for a nice little chat - hear Granny's call -

By Granny's piano a game of chess with small changes -

CLOSEUP TABLE -

Granny and Letterblair still playing - for money. She has won the game. The chess are back, Letterblair takes off a nail from the wall - gives her - she is gleefully happy and kisses him. Archer and May - bowed - rise and

CLOSEUP TABLE -

have good night to Granny and Letterblair

53

and leave - will doo with her -

Granny indicates the Mah Jong game which Letterblair is gleefully arranging into four places. She says "Come on and take your places."

57

ENTRANCE HALL -

Archer and May come on. They are disturbed that their whole evening has gone this way. By looks at his watch,

54

BY PIANO -

May and Archer hear - hesitate - give each other a half-sick little look of disappointment and exit reluctantly back to Granny -

CLOSEUP PIANO TABLE -

Archer thinks -

55

56

BY GRANNY - BY MAIL -

May and Archer come on - take their places - Letterblair having drawn the extra chairs up to the table - they start the game. Granny is a fiend at it - outwitting Letterblair at the start. May and Archer find themselves already forgetting each other - looking at each other

Granny's voice brings them to with a jerk FADE OUT

SUBTITLE #25

EVEN THOUGH GRANNY HAS BEEN MODERNIZED,
ARCHER REBELS AGAINST COURTING HIS FIANCÉE
BY THE SAME FORMULA EMPLOYED BY THEIR
ANCESTORS.

60

SEMI CLOSEUP DRINKING TABLE -

56

CLOSEUP TABLE - FARM IN who laughs over something -
At Granny's place a pile of chips and small change -
DISSOLVE IN

62

SEMI CLOSEUP TABLE -

Granny and Letterblair still playing - for money. She has won the game. The chips are hers. Letterblair peels off a bill from the roll - gives her - she is gleefully happy and teases him. Archer and May - bored - rise and exit. Archer says good night to Granny and Letterblair and goes toward hall door with May - draws herself suddenly from Archer's path. "Good night too, May," she intones. He pleads, "you haven't answered my question, dearest." She is confused - "Any other time, please," she says. He is disappointed. "Very well, dear," and says good night and watches him go - Mrs. Javille makes her wish to go after him but she checks it with self.

57

SEMI CLOSEUP HALL -

Archer and May come on. They are distressed that their whole evening has gone this way. He looks at his watch.

REPLACED BY

IN FRONT OF THE CLOSERED DOOR
GRANNA'S ARRIVAL

58

CLOSEUP WRIST WATCH -

Eleven thirty -

Then he turns with desire in eyes - writing hands DISSOLVE INTO

59

SEMI CLOSEUP HALL - door or glass on hall window side

BACK they look at each other - disappointed - Archer takes his hat from table - then comes closer to May - impulsively slips an arm about her and says pleadingly:

TITLE #26

"DEAREST - EVERY TIME I COME IT'S THE SAME THING - I NEVER HAVE YOU TO MYSELF. WHY CAN'T WE - MARRY SOON - AND HAVE OUR OWN LITTLE HOME?"

60

BACK she is shy - tender - he pleads. He draws her close whispering "why can't we, dearest" She relaxes in his arms her hands going up around his neck. He stoops and kisses her - dressed in old fashioned dresses of such materials. They are all new - in a nervous tension - as though waiting for something special which is about to happen - they break off - see -

60

SEMI CLOSEUP DRAWING ROOM -

64

Granny and Letterblair - she laughs over something -
Letterblair rising to go -

Three or four elegantly-dressed women - in a semi-circle
wearing no undergarments. They laugh & look at each other
now.

61

BACK who finishes - one raises her eyebrows - "Really"
HALL - other room and there he goes to the story - they

hear closer. May hears the sound from drawing room - draws herself
quickly from Archer's arms. "They might see us!" She
indicates. He pleads. "You haven't answered my question
dearest." She is confused - "Some other time, please."
she says. He is disappointed "Very well, dear" and says
good night she watches him go - some impulse makes her
want to go after him but she checks it FADE OUT.

66

SUBTITLE #27

IN HONOR OF THE COUNTESS ELLEN

Granny and the OLENSKA'S ARRIVAL and see the whisperings
they catch each other's eyes - they are paired; but
immediately, they contract themselves and their sweet smiles

62

CLOSEUP - FADE IN - NIGHT - smiling. Ellen is being

watched about Man's hands with dance program - writing names DISSOLVE INTO

SEMI CLOSEUP DOORWAY OF BALL ROOM -

64

Letterblair in the center of three or four pretty girls -
he is writing names in his program - a pretty flirtatious
play among them -

Archer, Beauchamp and about three other men, walking -
Archer is polished - suave. He is talking, holding the
hand with cordiality of interest. He encompasses his close,
thin friends, with a familiar smile.

65

SEMI CLOSEUP GROUP - BALLROOM -

Granny, resplendent in her chair - the three Archer women
near her - dressed in old fashioned dresses of rich
materials. They are all sedate - on a nervous tension -
as though waiting for something special which is about to
happen - they look off - see -

67

LIVE MEDIUM SHOT - ARCHER HALL

64

SEMI CLOSEUP GROUP - Archer listening, so young and a
dressed

Three or four elegantly/middle-aged women - in a semi-sly
whispering conference. They leans a little closer as one
says:

"KEEP OFF - GET AWAY."

TITLE #28 "THEY SAY THE COUNTERS ELLEN HAS
QUIZZED 'A DAY' WITH THE MEN!"

BACK she finishes - one raises her eyebrows - "Really"
the other nods and there is more to the story - they
lean closer - the other woman says:

TITLE #29 "SHE'S TAKEN A PLACE DOWN ON ELEVENTH
STREET - NEXT DOOR TO A HORRIBLE RESTAURANT.
They eye each other across the table at the restaurants."

BACK - they are horrified.

68

LIVE MEDIUM SHOT

65

SEMI CLOSEUP GROUP

Granny - slowly - very beautiful as
she walks towards her is Ellen. Ellen turns at the door
they catch each other's eyes - they are pained, but
immediately, they control themselves and their sweet smiles
suddenly mask their true feelings. Ellen is being
gossiped about -

66

SEMI CLOSEUP GROUP IN CORNER OF ROOM -

Archer, Beaufort and about three other men, smoking -
Beaufort is polished - suave. He is talking, holding the
men with something of interest. He contemplates his cigar,
then resumes, with a sinister smile.

SUBTITLE #29 YOU GO ARCHAIC TO DATE YOU KNOW BEAUFORT

BACK MILLER walks and says - my father do - no doubt he
has seen Archer - then straightens a little and looks
over shoulder

SUBTITLE #30

CORNELIUS BEAUFORT - A COLLECTOR OF RARE
PIECES OF CHINA - AND WOMEN.

70

LIVE MEDIUM SHOT

The archer turns - there is a glint of interest - a
twinkling of recognition - a curving smile over
the water -

67

CLOSEUP GROUP IN DRAWING ROOM - ACROSS HALL-

Beaufort prominent, Archer listening, nervous and a trifle annoyed, Beaufort ends the story he was telling by saying:

TITLE #31

"AND THEY SAY HER HUSBAND'S SECRETARY
HELPED HER - GET AWAY."

BACK the men enjoy this bit of gossip and cast suggestive looks to each other. Archer says something which makes them turn to him - he says:

TITLE #32

"WHAT OF IT? WOMEN OUGHT TO BE FREE -
AS FREE AS WE ARE."

BACK his remark is said a trifle sarcastically - and directed toward Beaufort who feels the personal rebuke. They eye each other. Archer is angry - with her.

68

INT. MINGOTT HALL -

Ellen comes down the stairs - slowly - very beautiful in her ball gown. Behind her is May. Ellen steps at the foot of the stairs -

69

BY DOOR TO BALLROOM -

Ellen and May at foot of stairs - May is proud of her cousin. She takes her hand - says gently "They'll all love you, dearest." Ellen smiles a little hopefully. May indicates the ballroom - says happily - confidentially:

TITLE #33

"I'M SO ANXIOUS TO HAVE YOU MEET NEWLAND!"

BACK Ellen smiles and nods - May draws her to doorway as they come forward - Ellen straightens a little and looks past camera -

70

INT. DRAWING ROOM -

The guests turn - there is a quiver of interest - a raising of lorgnettes - a turning - whispering among the women -

71

BY DOOR -

Ellen looking in - she feels the tension - their curiosity and straightens in a beautiful pride. May seems to understand with a sudden warmth of sympathy, and slips her arm through Ellen's. They come forward slowly.

Giving a slight shake of head and movement to her body to May or John a foolish dreamer.

72

COMEDY SHOT OF LETTERBLAIR -

Wiping off his glasses - "My, she's a beauty" he thinks of his dance program - he must have a dance with her.

Archer comes off stage - May, Ellen and May - I was waiting for you to call when home - "Oh, here you are - I was waiting for you to call at home" "Oh, you'll love him" "Yes" "I'm a fool" They both smile together.

73

SEMI CLOSEUP GROUP -

May and Ellen comes forward to where Granny sits - Granny is overcome with love and eagerness and embraces Ellen who greets her affectionately -

74

SEMI CLOSEUP GRANNY'S GROUP -

Ellen and Granny are exchanging affection. Granny presents Ellen to the three Archer women. They are a trifle sedate and stiff in their nods and a trifle cool and frightened. Letterblair comes closer and Granny presents him. Ellen realizes this is her family's lawyer. He kisses her hand very much surprised at her beauty and attracted. Meanwhile, May exits to get Archer. Business of other ladies and men coming on and being presented by Granny (who at all times keeps her chair) Some of the women and men are cool in their acknowledgments - a fact which instinctively hurts Ellen and worries Granny -

75

INT. DRAWING ROOM -

Archer, disgusted with Beaufort's conversation turns and leaves the group - going to hall. Beaufort looks after him, giving a slight sneer of pity and amusement. To him Archer is more or less a foolish dreamer.

76

INT. HALL - PLATE -

Archer comes on from drawing room - met by May who comes from ball room door - "Oh, here you are - I was coming for you" he smiles at her. "Oh, you'll love her Archer - she's a dear!" They exit into ballroom together -

77

CLOSEUP BY GRANNY -
SEMI CLOSEUP GROUP -

Beaufort comes on and Le Beauclair is talking to Ellen - Ellen standing beside Granny - she feels almost chilled - May comes on with Archer - Ellen sees them - there is a flash of recognition - she looks at him for a moment, then moves impulsively to him, both hands outstretched in greeting "Newland Archer" she says smiling up at him. May beams on them. Here, at least, is one friend who greets her humanely. Ellen clings to him almost for refuge. She warms up, smiles deliciously, and says teasingly, looking quickly to May, then to Archer shaking a finger at him!

TITLE #34 "ONCE, WHEN WE WERE CHILDREN, YOU TRIED
TO KISS ME - BEHIND THE DOOR. DO YOU
SOME GROWING REMEMBERS?" DURING -

BACK she finishes. May gasps. Archer looks embarrassed - but is forced to nod in remembrance. Ellen laughs, and Archer and May do also.

78

SE GRANNY'S GROUP -

Beaufort is just about to ask Ellen to dance with him, when May comes closer with Archer, and willingly indicates **CLOSEUP GROUP - PLATE (CAN CUT)** the first dance with you down." Ellen smiles - Archer bows slightly. They move off again.

The three women gossip (after they have met Ellen. They have heard her title - gasp - turn to each other, one says:

TITLE #35 "MR. BEAUFORT IS LATE AGAIN - HE LOOKS AT HIS
"MR. BEAUFORT TO HAVE STARTED - RATHER
EARLY IN LIFE."

BACK THEY AGREE.

79

CLOSEUP GROUP -

Granny has heard the gossip - and is worried - taps arm of her chair nervously - the three Archer women cast agonized little looks at each other. Comedy of Letterblair trying to get in on Ellen's dance program -

80

BALLROOM DOOR - FLASH -

Beaufort in doorway - he has seen Ellen - his eyes are surprised, she appeals to him, he wants to meet her - comes forward - MAY I DANCE WITH YOU? - YOU ARE THE ONLY ONE TO REACH - GRANNY?

BALM he nods "yes, we are" looking down at her - they lean over as they turn - Beaufort dancing with May - she smiling - when her hand just comes - May on the instant withdraws it at the same time.

81

GROUP BY GRANNY -

Beaufort comes on as Letterblair is talking to Ellen - Granny introduces Beaufort to Ellen - Ellen sees immediately that Beaufort is attracted, there is a sudden subtle play between them -

82

BALLROOM DOOR -

Ellen and Archer dancing have stopped as they begin to sing and May asks to stop. May, a very good singer, begins to sing.

82

ORCHESTRA - FLASH -

Some guests rise - start dancing -

83

BY GRANNY'S GROUP -

Beaufort is just about to ask Ellen to dance with him, when May comes closer with Archer, and smilingly indicates to Ellen "Newland's to have the first dance with you dear." Ellen smiles - Archer bows slightly. They move off scene as Archer puts his arm about Ellen's waist - as they dance off, Beaufort looks after them, slightly jealous, but he changes immediately and asks May to dance with him - Letterblair is left alone - he looks at his program - registers "Whew!" and exits -

He walks over to the doorway and in the light he catches sight of many young couples of young people here - a young man takes his place. Beaufort watching Ellen smile.

84

BALLOON IN ONE - BY WALL
CLOSEUP WALL - FLASH

Archer and Ellen, who are dancing on from extremely tall, thin woman (or short fat one - to contrast with Letterblair) he comes on - they have this dance. They are oddly matched (Note possible comedy shot of Letterblair dancing with lady).

85

BALLROOM FLOOR

Ellen and Archer dancing slow waltz - she smiles up - says naively

TITLE #36

"MAY TOLD ME - YOU AND I ARE SOON TO BECOME - COUSINS!"

BACK he nods "yes, we are" looking down at her - they look over as they turn - Beaufort dancing with May - she smiles - waves her hand past camera - May as she passes Newland and Ellen says

86

TITLE #37

"I WANT YOU TO BE NICE TO COUSIN ELLEN"

A quiet stone front entrance in Washington Square - Archer on at door - back door to the side of the horrible table d'oeuvre restaurant. At the door Archer looks over shoulder

86

BALLROOM FLOOR

Ellen and Archer dancing hear what May has said and they smile and nod off to her. Ellen, as they turn (with camera) asks:

87

TITLE #38

"DO YOU LOVE HER - VERY MUCH?"

BACK he hears, softens tenderly and looking off says

TITLE #39

"AS MUCH AS A MAN CAN LOVE."

BACK Ellen hears - nods - and says

TITLE #40

"THEN IT'S A REALLY AND TRULY LOVE MATCH."

BACK he nods "yes."

Archer smiles a little as the song ends. He looks off again, of a wealthy Russian peasant who comes out a triple. She gesticulates effusively (smiling) Beaufort will stop - shake his head - then when Archer can't follow her - but finally she indicates "now let's go outside to after her."

87

BALLROOM FLOOR

The dancing stops. May and Beaufort are in the f.g. He escorts her to chair where a couple of young people are - a young man talks to May. Beaufort wanting Ellen exits.

88

BALLROOM FLOOR - BY WALL - THE MUSIC

Beaufort comes to Archer and Ellen, who are coming on from dance floor. Beaufort bows - Archer instinctively resents Beaufort's obvious intrusion, but bows slightly to Ellen as Beaufort asks her for the next dance - she nods. As Ellen starts off with Beaufort, she turns and says, archly over her shoulder:

TITLE #41

"TOMORROW, AFTER FIVE - I MAY EXPECT YOU?"

FADE OUT

BACK she waits - Archer immediately bowled over by her remarks, nods in slight confusion "yes." she exits with Beaufort - Archer turns - "Well, of all things - after five!" he is puzzled. FADE OUT while he is - still holding with his hand. He decides to look around - walks to center - looking from one side to the other.

SUBTITLE #42

THE COUNTESS OLENKA HAD SAID ----
"AFTER FIVE."

89

FADE IN

EXT. DOOR OF ELLEN OLENKA'S APARTMENT HOUSE - DUSK

A quaint stone front entrance in Washington Square - Archer stands at door - next door is the sign of the horrible table d'ote restaurant. At the door Archer looks down notices:

90

BACK he looks up - then lays paper down - a sound at door startles him - but it is only Madame's maid with a candle and a bunch of incense, which she sets down - the frequent cocker walks up - she goes about and softly lights the incense and goes to the back hallways, always walking very curiously wondering that she is running a QUAINT LOCK & KEY HOLE - in apartment. She goes out, turns - looks at the watch - deciding the old, quaint iron keyhole is the shape of a heart -

91

SEMI CLOSEUP -

Archer smiles a little. The door opens - he asks for Madame, of a swarthy Russian servant who comes out a little. She gesticulates effusively (comedy) beaming all over - shakes her head - then nods. Archer can't follow her - but finally she indicates "come in" he exits in after her -

92

Incense burning on table - a soft glow of smoke going up.

92

INT. ELLEN'S APARTMENT - LIVING ROOM -

A low-ceilinged room - shadowy - comfortable - low couch before fireplace - Russian tapestries on wall - brass things - Russian candle stick - profusion of red tiger lilies around room - in huge floor vase and on small piano. Nastasia, gesticulating more, wants him to make himself at home. He wonders what she means - she says taking his hat; he takes it again -

TITLE #43

"MADAME OUT!"

BACK Archer hears - and reaches for his hat again, but Nastasia shakes her head, pantomiming for him to stay. This makes him nervous - he can't quite get it - she exits with his hat. He decides to look around - walks to center - looking from one side to the other -

97

ELLEN'S APARTMENT - LIVING ROOM -

ARMCHAIR SWING - SWIVEL CHAIR - DOOR SWINGS & LOOKS OUT
RANDOMLY INTRIGUED.

93

ELLEN'S APARTMENT - CENTER OF LIVING ROOM -

98

Archer pacing - waiting - on center table he discovers a newspaper opened - folded to a certain article - he is surprised to see it here - picks it up - glances at it

INSERT ~~SWINGING~~ NEWSPAPER

MRS. MANSION-MINGOT ANNOUNCES ENGAGEMENT
OF GRAND-DAUGHTER AT RECEPTION GIVEN
IN HONOR OF THE VISITING COUNTESS OLENSKA

99

BACK he looks up - then lays paper down - a sound at door startles him - but it is only Nastasia entering with a candle and aburner of incense, which she sets down - its fragrant smoke goes up - she goes about quietly lighting the numerous candles in the brass holders. Archer watches her cynically realising that she is making a "setting" probably from past experience. She goes out, finally - he is nervous - looks at his watch - decides to sit down and wait - he does so -

94

CLOSEUP COUCH -

Archer sitting - behind him the candles softly glowing against the shadows - he turns his head a little - his eyes upon this thing. He leaves a faint red glow -

95

CLOSEUP -

Incense burner on table - a soft stream of smoke going up.

96

CLOTHUP COUCH - ARMED GUNSHIP

Archer smells the fragrance - begins to relax in spite of himself - settles back - inhaling the delicate perfume pervading the room. Then, his head comes up slowly - he tries to get himself together - conscience bothering him. He sits up straight - runs his finger under his collar and decides it's safer to stand. He gets up - grabs the newspaper - reads it again -

100

CENTRAL OF ROOM

97

ELLEN'S APARTMENT - LIVING ROOM - m. He takes her hands, Archer pacing - toward window - ~~hears sound~~ ^{sound} 6 o'clock out suddenly interested - direction - what he will with them? She laughs, unbuttoning her gloves. He takes them out gently pulling them from her hands - laughing, she unbuttons her fingers into freedom and ease. He starts to pull the gloves back, right side out, but she takes them from his hand - "Oh, you're not to work - when you come to see me, she laughs. She goes. He is completely fascinated

98

STREET BELOW - FROM SECOND FLOOR WINDOW -

Beaufort's luxurious car. He and Ellen get out - to door -

101
99

BY DOOR OF ELLEN'S APARTMENT HOUSE -

Beaufort and Ellen - he would like to come up but she flirtatiously tells him he must go - he kisses her hand - goes -

TITLE #44

"THE SHIPS ARE - OR CRASHED."

100

INT. ELLEN'S APARTMENT - BY WINDOW -

101

Archer - resentful at thought of Ellen and Beaufort - comes from window - he stands still - wondering how he shall stop this thing. He hears a sound at door -

101

DOOR TO HALL - SEMI CLOSEUP -

The door bursts open. Ellen appears - smiling and breathless. "Oh, my dear Newland I'm late" She kicks the door shut with her smart booted foot - comes forward with both hands outstretched, numerous little gold bags vanities and cigarette cases dangling from her gloved wrists.

(Note: This sequence - she wears in room than does on)

102

CENTER OF ROOM -

Archer comes forward - they meet. He takes her hands, smiling. She toses off her hat onto the couch and runs her finger through her lovely disheveled hair - then her fur goes another direction. "Help me off with them" she coaxes, unbuttoning her gloves. He takes them and gently pulls them from her hands - laughing, she wriggles her fingers into freedom and ease. He starts to pull the gloves back, right side out, but she takes them from his hand - "Oh, you're not to work - when you come to see me" She toses them down. He is completely fascinated she opens one of the vanities and offers him a cigarette then takes one herself, picking up a holder from table. He offers to light it for her.

103

Ellen smokes, cigarette in her mouth. With one movement, she unips her tailored dress and lets it slip down. Hastings goes to help her. Now, she is in a dainty silk slip. Hastings steps to take off her slippers as she slips down. The books behind the sofa catch a glint - before a moment - she pulls herself upright and turns to her

105

CLOSEUP - * * * * * ~~Ellen's face - the cigarette holder is a small twisted serpent with the cigarette in its mouth (see Printzlan)~~
~~Archer's hand lights it - her eyes raised - languidly and twinkling, she says~~
~~"OH MY FUNKY LIPS & MUNCHIES!"~~

TITLE #44

"THE SHOPS WERE - SO CROWDED."

104

SEMI CLOSEUP BOTH -

The sends out a purr. Her hands - sobbing - she has been shopping with Beauchamp. She looks a little past him suddenly calling "Hastings" - the touch of them with their cold fingers and warath, appeals to him - also the smoky little nodding on the sides. He pulls one of his own out of his pocket - compares that to himself with secret enjoyment at the difference in size. Then he realises he must behave himself. He lays her glove down and puts his own back into his pocket.

106

INT. ELLEN'S BEDROOM -

Nastasia, with a filmy chiffon thing in her hand - lays it on bed - some other diaphanous stuff laid out ready for her mistress to put on. She raises her head - answers the call. (Note if we cut out the lingerie views let Ellen ask Nastasia for (title) "Cocktails" instead of going into bedroom - she stays in room from here on)

106

INT. LIVING ROOM -

110

Ellen, cigarette in her hand, excuses herself, saying she will be back in a moment. He nods - she passes him Gatsby at his dressing table - (Note: the back of the dressing table is a very elaborate flowered affair. she is curling puffs of loose hair over her fingers - her maid is pinning them on her head. Mrs. Archer and Auntie Archer are sitting daintily on chairs - chattering with her. Mrs. Archer is very nervous (her bed is also an elaborate affair with large tapestry hangings on wall - two silver lamps - one on either side of bed like a French actress's boudoir) about diamonds like this - Mrs. Archer is nervous - in painful suspense she waits to see what

107

ELLEN'S BEDROOM -

Ellen enters, cigarette in her mouth. With one movement, she unrips her tailored dress and lets it slip down. Nastasia goes to help her. Now, she is in a dainty silk slip. Nastasia stoops to take off her slippers as Ellen sits down. She looks toward the living room - soberly a moment - then pulls herself together - reaches to her dressing table for a bottle with perfume spray - sprays effect of her chatting to Archer as she is dressing.) She cocks her head aside says:

TITLE #45

"HOW DO YOU LIKE MY FUNNY LITTLE HOUSE?
TO ME - IT'S HEAVEN!"

112

INT. COUCH -

108

Archer by the end of table is looking at paper - he says off to Ellen

INT. LIVING ROOM -

Archer, cigarette in his mouth - has one glove in his hand - pulling the fingers right side out (talking back to Ellen) he nods "It's a dream". The touch of them with their soft daintiness and warmth, appeals to him - also the saucy little ruffles on the edge. He pulls one of his own out of his pocket - compares them to himself with secret amusement at the difference in size. Then he realizes he must behave himself. He lays her glove down and jams his own back into his pocket.

109

ELLEN'S BEDROOM -

Hastasia has changed Ellen's hose and slippers to the light satin ones, and is slipping a satin garter over Ellen's ankle and up into place. Ellen rises, undoes a shoulder strap and starts to slip out of the petticoat slip. (Ellen still chatting back to Archer - doing some quaint pantomime as she tells him of something she saw in town) As Hastasia half hides her from camera - raising a filmy chiffon thing to put over Ellen's shoulders.

110

GRANNY MINGOTT'S BEDROOM - FLASH -

Granny at her dressing table - having her hair dressed - her dressing table is a very elaborate flowered affair. She is curling puffs of loose hair over her fingers - her maid is pinning them on her head. Mrs. Archer and Auntie Archer are sitting stiffly on chairs - chatting with her. Mrs. Archer is very nervous (her bed is also an elaborate affair with large tapestry hangings on wall - two floor lamps - one on either side of bed like a french actress's boudoir) Granny dismisses the maid - Mrs. Archer is nervous - in pitiful concern she says to Granny leaning closer:

TITLE #46

"I DO HOPE AND PRAY THE COUNTESS ELLEN
DOESN'T DO ANYTHING - SENSATIONAL OR -
SPECTACULAR!"

BACK Granny hears - gives a snort "My Ellen?" She waves a hand at the two timid Archer women "Get that out of your head - right now!" She champions Ellen to a finish. Mrs. Archer and her Aunt are apologetic. "Oh, of course, we didn't mean ---" Granny snaps out "Well - don't think of it then."

112

BY COUCH -

Archer by the end of table is looking at paper - he says off to Ellen

TITLE #47

"YOUR RECEPTION WENT OFF SPLENDIDLY
LAST NIGHT, DIDN'T IT?"

113

Ellen stands - gauze and satin in a clinging French gown, its satin folds wrapped around her body, and blue and silver through a low dip-back, ending with a low train. She is about as low and tight the waist set in a low in a full at the skirt broad at the hem. She walks on her toes while appearance of a well-bred woman. Her head is bowed forward slightly - her hands

116 continued

112

ELLEN'S BEDROOM - sits down - looks closer

TITLE She nods helping Hastings get her into her lovely tea-gown
"Yes" and adds:

TITLE #48

"BUT THERE ARE ONLY TWO PEOPLE WHO
REALLY SEEM TO UNDERSTAND ME."

BACK he is touched and promises

113

ELLEN'S LIVING ROOM -

117

Archer listens - raising an eyebrow - "Really" he questions
"Why?"

He rises - looking down at her - looks closer - smiles and

TITLE #41

"MAY - DON'T BE SCARED AROUND HER
DISCOURSES - AT THIS TIME."

BACK she laughs off with a high-pitched laugh - enters with cocktails -

114

ELLEN'S BEDROOM -

Ellen smiles - says toward door

TITLE #49

"YOU AND BEAUFORT!"

118

MARY GRANT'S DRAWING ROOM -

Mary and Jessie (who is in street dress) Mary is smiling
again - they are confidential - Mary repeats - is wistful

115

ELLEN'S LIVING ROOM -

At the joining of the two names Archer frowns a little
disappointed - looking at spray of the red tiger lilies
touching them - raises his head - he looks past camera
stares - held - fascinated - "Oh, it's terrible but
exciting - I'm going to tell you - the future to May - she
answers - "Oh, I know - isn't --" She is still afraid -

116

DOOR TO ELLEN'S ROOM -

Ellen stands - exotic and beautiful in a clinging Russian
seam, its satin folds wrapped around her body, and the
end slipped through a low hip-belt, ending with a long
tassel. The sleeves are long and tight - the neck cut in
a low V. A fold of the cloth bound about her head. She
smiles at him. Her whole appearance of a semi-Russian-
Oriental beauty. She comes forward slowly - she indi-
SCENE CONTINUED

116 continued

119

INT. BRAUFORT - EXTERIOR LIVING ROOM

BACK he waits for her to sit down. She does - she leans closer impulsively.

TITLE #50

"I DON'T SEEM TO BELONG HERE - SOMEHOW.
WILL YOU HELP ME - SHOW ME THE RIGHT
THINGS TO DO?" THAT'S ALL HE SAYS.

BACK she is touched and promises little smile comes to her face. "I suppose they do" soft reply.

TITLE #54

"FOR CONDITION I DONT GO ANYWHERE
TO APPROVED THEM."

BACK she finishes. He tries to say something to soothe her, but her smile is bitter and her eyes flooding with tears. She turns to him again, saying impulsively "CLOSE UP" he is nervous - looks up his hands in

117

CLOSER VIEW - Up comes her hand quickly, and she holds through her tears "I - I really must go." He suddenly nods - looking down at her - leans closer - sobers and says again in kindling the hand she snatched out of his grip - watches him leave the room - going thru the door -

TITLE #51

"THEN - DON'T BE SEEN AROUND WITH
BRAUFORT - AT THIS TIME."

BACK she laughs it off with a hard little laugh - Hastings enters with cocktails -

120

INT. ELLEN'S APARTMENT -

Milan comes to the window - peering out through the curtains

118

INT. CHANNY'S DRAWING ROOM -

May and Jeanie (she is in street dress) May is sewing again - they are confidential - May sobers - is wistful says

121

TITLE #58

"NEWLAND WANTS US TO MARRY SOON - BUT
WHEN I THINK OF THE RESULT OF ELLEN'S

HASTY MARRIAGE - I'M AFRAID." a cigarette

BACK she shudders - Jeanie sighs "Ye - it's terrible but my dear - Newland's different." she turns to May - she agrees - "Oh, I know - but --" she is still afraid -

122

INT. KENDRICK'S LIVING ROOM -

The curtain moves slightly as Major hidden keeps from view - he has seen her -

119

SEMI CLOSEUP - ELLEN'S LIVING ROOM -

120

They have had cocktails. Archer realizes he must go - he rises - takes her hand in saying goodbye - realizes he is holding it - a little nervous - he says suddenly:

TITLE #53

"DON'T LET GO YOUR FRIENDS' HANDS -
I MEAN GRANNY MINGOTT AND - THE REST
OF THE FAMILY - THEY WANT TO HELP YOU."

BACK she hears and a cold hurt little smile comes to her face. "I suppose they do" and adds:

TITLE #54

"ON CONDITION I DON'T DO SOMETHING
TO OFFEND THEM."

124

BACK she finishes. He tries to say something to soothe her, but her smile is bitter and her eyes flooding with quick tears. She turns to him suddenly saying impulsively "I'll be good" he is nervous - looks at his watch. He straightens. Up comes her head quickly, and she smiles through her tears "I - I really must go." He mumbles - she says "Really?" Oh I'm sorry!" He says goodbye to her and ends in kissing the hand she stretched out to him she watches him leave the room - going thru the door -

120

INT. ELLEN'S APARTMENT -

Ellen comes to the window - peeping out through the curtains

125

CONTINUOUS VOICE FROM INSIDE -

121

EXT. STREET - BELOW - DUSK -

126

Archer comes on from house - stops to light a cigarette and in the moment of pretense - looks up to Ellen's window.

Archer thinks - remembers Ellen's face - he decides to take things! The car park - Archer says to you "and then to the same lady, too." Archer straightens his head and goes to the end of the garden path - starts walking to apartment. The car below has gone - goes a few steps - then turns and looks a window by returning

122

BY WINDOW FROM OUTSIDE - FLASH - another one!

The curtain moves slightly as Ellen hides herself from view - he has seen her -

SUMMERS CLOTHES
115 West 7th Street

123

CLOSER VIEW -
EXT. STREET - FLASH -

Archer - looks up - starts to write down -
Archer - sure that she has caught him looking up - is
covered with confusion - he turns and goes the other
way than he first intended FADE OUT and leaves it across
the counter, saying "Well we're here." he turns to go
FADE OUT

124

INT. FLORIST SHOP - CLOSEUP - FADE IN -

Lilie of the valley in box - a man's hand is packing them
in tissue DISSOLVE INTO

Archer standing at end of counter writing on a card he
reads it:

125

INT. FLAT'S LIVING ROOM - AUTOGRAPH - FADE IN
INSERT #55 CARD

A gay gathering of about twenty guests from "The Village" -
musician May - because they are like you - dearest.
Bellini - Ellen writes back him - talking to a girl
BACK he slips the card in envelope - gives it to the man -
looks at his watch - "sure they'll go?" the man nods.
"Oh sure - don't worry Mr. Archer!" Archer is about to
go when something catches his eyes -

126

BIGGER VIEW -

125

A long-haired bearded musician is standing the piano
SHELF - people - two fat women - one tall and supreme
and a small thin Texas - smiling sweetly -
Gorgeous red tiger lilies -

126

SEMI CLOSEUP -

126

Archer thinks - remembers Ellen's room - he decides -
"I'll take those!" The man nods - touches May's box
"Send them to the same lady, sir?" Archer shakes his
head and goes to the end of the counter again - starts
writing on envelope - florist takes flowers down - also
a long box - this gives the florist a chance to register
a little "wise" expression "Cha! Another one!"

INSERT #56 Envelope - Archer's hand writes:

They live with COUNTESS OLENSKA - Dostoevsky writes with
a typewriter at 114 West 7th Street

127

CLOSER VIEW -

Archer writes - picks up a card - starts to write something on it - tears it up - tries again but can't write anything that suits him (the florist is off scene) Finally Archer picks up the empty envelope and shoves it across the counter, saying "Send it there." he turns to go FADE OUT

128

CLOSEUP ON TABLE -

The piles of sandwiches - glasses and bottles -

SUBTITLE #57

IN PARIS, ELLEN OLENSKA'S SUNDAYS HAD BEEN GAY AFFAIRS - SO WHY NOT IN NEW YORK?

128

INT. ELLEN'S LIVING ROOM - AFTERNOON - FADE IN

129

A gay gathering of about twenty guests from "The Village" musicians - remnants of by-gone opera troupes and concert halls. Ellen moves among them - talking to a tall, carnivorous man with a flowing beard, even then, gives him a poke and he resumes singing seductively - but now ~~now~~ ~~now~~ drawn back hungrily in the direction of the ~~now~~ ~~now~~ ~~now~~

129

CLOSEUP PIANO -

130

A long-haired bespectacled musician is playing the piano - four people - two fat Italians - one tall lean soprano and a small thin tenor - singing lustily - gives her a card which she looks at rapidly

I. INT. ROOM

CLOSEUP OF CARD - IN DARK ROOM

Prof. Agatha Carter
Valley of Love
Littlehattan N.Y.

130

CLOSEUP SHEET MUSIC ON PIANO -

Angel's Serenade. ~~in dark~~ - In broken and Puerto setting

131

SEMI CLOSEUP - FLASH -

They sing with serious comic effect - Matushka enters with a tea-wagon of sandwiches and dishes -

132

SEMI-CLOSEUP - BREAKFAST ROOM - DAY -

The fat basso sees - stops singing - (he is singing very formally in a semi-circle - which is very belching. It is a regular "mid-morning visit" (all dressed for visiting in street clothes.)

133

CLOSEUP TEA TABLE -

The piles of sandwiches - glasses and bottles -

134

CLOSEUP -

May and Archer - they are very tired - very much in love and would like to be alone - they look at each other and sigh -

134

CLOSEUP SINGERS -

The fat basso looking toward tea-table hungrily - his neighbor, the cracked baritone, observes this, gives him a poke and he resumes singing suddenly - but his eyes are drawn back hungrily in the direction of the tea-wagon -

135

Miss Archer goes to get her tea. Miss Archer says with the manner of a matron:

SUBTITLE #60

"I suppose we shall have some coffee or the cottage milk!"

135

BACK Granny hears and nods - "Ah, I wish you would, my SEMI CLOSEUP!" Mrs. Archer turns to her daughter - "the in which conjecturing - rhapsodizing - shall Ellen and the tall lean bearded man. He gives her a card which she looks at reads:

INSERT #58

CLOSEUP OF CARD - IN FANCY LETTERS

Prof. Agathon Carver
Valley of Love
Kittasquattany N.Y.

136

BACK she reads - shows an inner amusement. He rhapsodizes over his cult - she nods - in background guests eating hungrily - I'd love to see Ellen! Archer leaves - a little a boutonniere - but no card.

136

SUBTITLE #69

SINCE HIS ENGAGEMENT, ARCHER'S SYNDAYS HAVE BEEN SPENT - GOING FROM ONE TRIBAL DOORSTEP TO ANOTHER.

Very indignant to the point I think it would be a lovely idea to return to May. Archer who decides reluctantly and rises from his chair.

141

136

LILLIAN'S APARTMENT - PARLOR -
INT. GRANNY'S DRAWING ROOM - DAY -

A GROUP OF THE THREE ARCHER WOMEN - MRS. ARCHER, MAY, THE THREE ARCHER WOMEN, LETTERBLAIR AND POSSIBLY ANOTHER RELATIVE - ALL SITTING VERY FORMALLY IN A SEMI-CIRCLE - LETTERBLAIR VERY SEDATE. IT IS A REGULAR "SUNDAY AFTERNOON VISIT" (ALL DRESSED FOR VISITING IN STREET CLOTHES.)

TITLE: *SOMEONE WANTS YOU TO DO ONE OF YOUR LITTLE DRAWS*

BACK HE HESITATES - SHE SMILES PRETTILY. HE FINALLY NODS.
"All right" she leads him toward the bed room -

137

CLOSEUP -

142

MAY AND ARCHER - THEY ARE VERY BORED - VERY MUCH IN LOVE AND WOULD LIKE TO BE ALONE - THEY LOOK AT EACH OTHER AND SIGH -

138

KILLEN BRINGS THE TALL YOUNG MAN INTO HER BEDROOM - THEY ARE BOTH LAUGHING. SHE CLOSES THE DOOR ON MRS. ARCHER WHO WANTS TO COME IN. SHE TELLS HIM WHAT HE WANTS. HE TELLS HER "A SILK SLIP - A SCARF - A DRESS - A RING. OR ANYTHING ELSE YOU WANT." SHE PLACES A SILK SLIP IN HIS HAND - PLACES HIS FINGER TO HER MOUTH - THEN DANCES - DANCES DOWN A CHAIR - DANCES OUT A GORGEOUS SPANISH SHIRT - A SKIRT - A

CLOSEUP - ANOTHER DANCE. HE GOES TO HENRIETTA WHO COMES IN - HENRIETTA - DRESSES THIS GENTLEMAN AS A SPANISH DANCER.

Mrs. Archer next to Granny, Mrs. Archer says with the manner of a martyr:

TITLE #60

"I SUPPOSE WE REALLY SHOULD CALL ON THE COUNTESS ELLEN!"

143

BACK GRANNY HEARS AND NODS - "Ah, I wish you would, my dear Henrietta!" MRS. ARCHER TURNS TO HER DAUGHTER - THE OTHERS. THERE IS MUCH CONJECTURING - SHRUGGING - SHALL WE?"

Mrs. Living Room -

KILLEN COMES OUT OF ROOM. THE GUENTS ARE EAGER. SHE TELLS THEM "YOU WAIT A FEW MINUTES" TAKING UP HER DRESS.

139

CLOSEUP -

144

MAY HAS HEARD - SHE TURNS TO ARCHER WITH EAGERNESS - "OH, LET'S GO! I'D LOVE TO SEE KILLEN!" ARCHER HEARS - A LITTLE HESITANT - BUT ACCEDS.

140

HENRIETTA ON WITH THE YOUNG MAN. HE HAS PULLED OFF HIS TROUSERS AND STANDS IN HIS SHIRT AND BATH - A MUSTACHE WHO WAS DOING SOMETHING WITH THE SHIRT, TURNED AND WENT. SHE TOOK OUT HER CHIFFON. SHE HAS BEEN WAIT FOR YEARS TO SEE COUNTESS - TO OBTAIN WOMAN - BUT NEVER, NEVER TO A MAN. SHE THROWS DOWN THE SHIRT - HER FACE BURNING WITH SHAME.

SEMI-CLOSEUP GROUP - AND - THE BOY LOOKS AFTER HER -

FADE OUT

141

INT. ELLEN'S APARTMENT - FADE IN -

A group of the guests - very gay and hilarious - Ellen listens to them. She agrees. They get a tall athletic looking young man - drag him forward - indicate Ellen and says to him with a plate of sandwiches - ~~she's eating olives~~ -

TITLE #61 "THE COUNTESS WANTS YOU TO DO ONE OF YOUR IMPERSONATIONS!"

BACK he hesitates - she coaxes prettily. He finally nods "All right" she leads him toward the bed room -

146

INT. ELLEN'S HOUSE - BY DOOR -

A procession of the "funny" to visit Ellen - they are very stiff - stately - there are the three Archer women - Mrs. Archer - one middle aged lady - and old governess -

142

ELLEN'S BEDROOM - on the sidewalk from their cars - it goes -

147

Ellen brings the tall young man into her bedroom - they are both laughing. She closes the door on some guests who want to crowd in. She asks him what he wants. He tells her "A silk slip - a scarf - a dress - a rose. Oh Anything to make a costume." She stands thinking a moment her finger to her mouth - then remembers - flings open a chest - tosses out a gorgeous Spanish shawl - a rose - a scarf - some other things. She calls to Nastasia who comes in - "Nastasia - dress this gentleman as a Spanish dancer!" Nastasia nods - Ellen, with almighty orders, goes out of room to ground - the general atmosphere of the district is hot enough - Mrs. Archer looks up -

143

INT. LIVING ROOM -

148

Ellen comes out of room. The guests are eager. She tells them "Now wait a few minutes!" trying to keep them patient. To bear it out of mind -

144

ELLEN'S BEDROOM -

149

Nastasia on with the young man. He has pulled off his trousers and stands in his shirt and N.Y.D.'s Nastasia who was doing something with the shawl, turns and sees. She lets out one shriek. She has been maid for years to the Countess - to other women - but never, never to a man. She throws down the shawl - her face burning with shame and rushes from the scene - the boy looks after her - laughing -

140

145

ELLEN'S LIVING ROOM - BY DOOR TO HALL -

BY WINDOW -

Sounds in door - waiting terribly worried - as Ellen comes in (window is open - curtains drawn aside) looks out - registers that she sees someone down on street starts across the room - she is both shocked and glad - a fat man sits down with a plate of sandwiches - starts eating olives -

TITLE: YOU DON'T HAVE TO BE SHY IF YOU GO OUT.

RACK who finishes - they start in -

146

EXT. ELLEN'S HOUSE - BY DOOR -

147

A procession of the "family" to visit Ellen - they are very stiff - sedate - there are the three Archer women - May, Newland - one middle aged lady - and old Letterblair they file across the sidewalk from their cars - to door - RACK SCARED TO DEATH KNOWS THE DAY IS FINE BUT THE NIGHT IS BAD BY DOORS. THE RELATIVES SILENT. SOME OF THE NEIGHBORS ARE IN - SO NICE. THEY SEEM DAZZLED GINGERLY - WITH THEIR PLATES OF SANDWICHES. THE RELATIVES TOO -

147

BY DOORWAY -

148

Jeanie and Mrs. Archer and Newland. They hear sounds of music - and look around - the general atmosphere of the district is bad enough - Mrs. Archer locks up -

The "neighbors" the young women perched on piano eating sandwiches - talking to the old Professor - the others eating hurriedly - popping their fake glasses - laughing too etc. The fat man with puppy tucked in his chin. Happily perching himself from the top wicker in center of table. He looks up and forward eagerly - happily -

148

BY WINDOW -

The fat man eating olives - spits the pits out into his hand and tosses it out of window -

149

FRONT DOOR - HALL ROOM -

The relatives are in - Archer and May by Ellen. The fat little boy comes in. RACK, Mortal, prevents him. He quickly transfers his plate to the other hand and goes in. CLOSEUP FRONT DOOR - RACK is terribly shocked (he is all red because of the blind date).

The staid and dignified little Mrs. Archer gets the olive pit right on her nose as she looks up. She is mortified. She turns - they start in -

RACK he laughs. Ellen sees the effect of the types of the family and decides she'd better get them seated. They persist in staying on the same old group. Other Bohemians crowd on and insist on being presented. Ellen goes on - seeing that things are going all wrong - they leave -

150

ELLEN'S LIVING ROOM - BY DOOR TO HALL -

Ellen stands in the door - waiting terribly worried - as the family processions comes up - to her. She greets them impulsively. They are a little shocked when they see the beautiful bizarre tea-gown (another one) she wears. They are all in fine dignified Sunday clothes the men in frock coats. Ellen says to them impulsively
TITLE #62 "IT IS SO GOOD OF YOU TO COME."
BACK she finishes - they start in -

151

INT. LIVING ROOM - HALL BEHIND DOOR

Ellen scared to death leads the way in from the tiny hall by door. The relatives enter. Some of the "neighbors" are on - to side. They crowd forward eagerly - with their plates of sandwiches. The relatives see -
Mrs. Archer - and so -

152

SEMI FULL SHOT OF ROOM - FLASH -

153

The "neighbors" one young woman perched on piano eating sandwiches - talking to the old Professor - the others eating hungrily - pouring beer into glasses - serving tea etc. The fat basso with napkin tucked in his chin, happily gorging himself from the tea wagon in center of table. He looks up comes forward eagerly - happily -

153

SEMI CLOSEUP - NEAR DOOR -

The relatives are in - Archer and May by Ellen. The fat little basso comes on. Ellen, fearful, presents him. He eagerly transfers his plate to the other hand and grasps Mrs. Archer's hand. She is terribly shocked (as are all the relatives). The basso says
TITLE #63 "JUST IN TIME FOR SE RATS!"

BACK he laughs. Ellen sees the effect on the faces of the family and decides she'd better get them seated. They persist in standing on the same old group. Other Bohemians crowd on and insist on being presented. Ellen does so - seeing that things are going all wrong - they hear -

153

ELLEN'S PRIVATE DRESS -

154

BY PIANO - FLASH - man - one sees the impersonator doing

The pianist - chewing his sandwich - arguing with a man
singer who also is eating. The singer insists "No - it
goes so!" and swallows quickly - and signs a bar (sand-
wich in hand) but he chokes. A woman, listening to them,
proceeds to slap him on the back to help his throat. The
pianist registers despair -

155

CLOSEUP REAR -

They are - all good - Ellen is suspicious - what can she do?

155

BY DOORWAY - PRIVATE HALL BEHIND THEM -

160

The relatives shocked - Professor Carver comes in. She
presents him. He bows graciously. Ellen hopes that here
is someone who can speak intelligently to the family.
She feels a thrill of hope. But to her dismay, Prof.
Carver digs into his pockets and hands a card to Jeanie.
Mrs. Archer - and so - in stands awkwardly and silly like
a frightened school boy. He quickly takes off his coat
jacket and the surface of his short hair is all the more
awkward.

156

CLOSEUP -

161

Jeanie and her mother look at the card. They register
horror. Jeanie whispers gasping (in tiny quivering letters)

TITLE #64 good in b "THE LOVE" at that! One by one the men look
at their watches and the ladies at the wrist watches (or
~~BACK~~ - they agree) and indicate that they must go. Ellen
is distressed. "Can't you stay?" they shake their heads, and
say goodbye one by one they file out again. Ellen, as she
says goodbye is more disgruntled. Each one gives her a
look which is more distant than the others. Will another
be left with her? She asks Ellen gently. "I'll see you
soon, dear." Ellen replies. May looks to Archer.

157

CLOSEUP -

162

Ellen - May and Archer are near her - she raises pitiful
eyes to him. He indicates "never mind" she tries to
smile and get the family to come into the room - but just
then they are hesitating whether to do so or not - they
all turn to -

163 - a broken smile (she must go to street
now, nothing around calls for a long talk.

158

ELLEN'S BEDROOM DOOR -

The door bursts open - out comes the impersonator doing a wild passionate "Carmen" dance - swaying his hips like... he says. He tries to soothe her - she says
irritably

159 212.65

"COME BACK LATER, I DON'T SEE YOU."

Back he hesitates - promises - realizing there isn't any time for contemplation - he turns - goes out into hall
slowly she closes the door - her eyes bitter - rebellious

CLOSEUP FAMILY -

They see - all gasp - Ellen is stricken - what can she do?

160 212.66

LADIES -

CLOSEUP CENTER OF ROOM -

The impersonator slowly sees who the group at the door are - his dance wilts - he stands awkwardly and silly like a chaste school boy. He slowly takes off the head dress and the effect of his short hair is all the more ludicrous -

CLOSEUP DOOR -

Archer waiting - the door opens - Natasha steps - invites him in -

161 212.67

CLOSEUP FAMILY GROUP -

They gasp in horror "A man at that" One by one the men look at their watches and the ladies at the wrist watches (or old fashioned watches) and indicate that they must go. Ellen is distressed "Won't you stay?" they shake their heads, and say goodbye One by one they file out again. Ellen, as she says goodbye is more chagrined. Each one gives her a look more cold - more distant than the others. Till Archer is left with May. She kisses Ellen tenderly - "I'll see you soon, dear." Ellen nods. May looks to Archer - her eyes and glasses -

162 212.68

OUTSIDE HALL - BY DOOR -

The three little Archer women (the rest going to street door) Mother Archer calls May. She comes out.

163

INT. SMALL HALL OF APARTMENT

163

May has gone out. Archer looks at Ellen. Her eyes are stricken with hurt and pain and bitterness. "What have I done?" she says. He tries to soothe her - she says impulsively now in "soothing" Nastasia's mannerisms.

TITLE #65

"COME BACK LATER, I MUST SEE YOU."

BACK he hesitates - promises - realizing there isn't any time for contemplation - he turns - goes out into hall slowly she closes the door - her eyes bitter - rebellious FADE OUT -

164

EXT. LIVING ROOM

MILAN, (very gorgeous) in an evening wrap and long gloves to match stockings. Nastasia comes from back - announcing Archer. Ellen is nervous - more - she says "Please tell him I'm too tired to go out." She is carrying a little hand bag different about Milan tonight - a leather bag of

SUBTITLE #66 LATER - ~~GO~~ quietly to bedchamber

TITLE #67

"WAIT FOR ME IN THE DAY..."

164

BACK he nods and turns to exit - a "wave" smile on his OUTSIDE ELLEN'S DOOR - NIGHT - FADE IN -

Archer's hand presses button of bell DISSOLVE TO

CLOSEUP DOOR -

Archer waiting - the door opens - Nastasia shows - invites him-in -

165

INT. SMALL HALL -

Nastasia comes to smile as Archer comes into the room. He and Beaufort meet - a quick flicking of eyes. Beaufort's smile is cynical and daring - Archer doesn't smile, but is frankly displeased - Beaufort takes his hat, cane and gloves and exits - Archer turns in - to go to Ellen.

165

INT. SMALL HALL -

Archer comes in - Nastasia indicates she will get Madame. "No - please wait!" her gesture of nervousness as she indicates for him to wait, puzzles him. She exits - he looks over or down to small hall table - sees - hat, cane and gloves -

166

CLOSEUP TABLE -

Ellen stands waiting - nervous - as Archer comes on - he shows surprise at seeing her in the evening wear. She is leaning on a bunch of lovely orchids. She smiles nervously (her smile does in a little more daring - slightly ~~more~~ ~~more~~ - her face harder more beautiful) He indicates CLOSEUP TABLE - it goes back later! He nod - says apologetically, nervously nervously
Hat, cane and gloves -

TITLE #68

"I'M SICK - I FEEL SO THAT TONIGHT
HED ARRANGED A PARTY FOR ME - AS THE
ONE 'WOMEN IN LONDON'

BACK Archer turns and smiles "Yes, Ellen - you can't be tired - tonight!" She looks up - "Why not?" He becomes silent - "No, you can't go!"
SOMER STUDYING

170 continued

167

CLOSEUP -

Archer looks up - wonders who is visiting Ellen - raises an eyebrow - now he "gets" Bastaia's nervousness through the starlighters - laughs a hard laugh - "Really - why not?"

168

ELLEN'S LIVING ROOM -

171

Ellen (very gorgeous) in an evening wrap and long gloves is with Beaufort. Bastaia comes from door - announcing Archer. Ellen is nervous - nods - telling Bastaia "Show him in" Bastaia exits. There is something a little hard and different about Ellen tonight - a hardness borne of desperation. She says quietly to beaufort

TITLE #67

"WAIT FOR ME IN THE CAR --"

BACK He nods and turns to exit - a "wise" smile on his face.

172

ELLEN'S ROOM -

Ellen looking at him - almost boldly - "Are we to go in car?" He says:

TITLE #70

"I'M NOT COMING TO LET YOU DO THIS THING.
YOU'RE THE ONE I WANT!"

169

BY DOOR TO SMALL HALL -

Bastaia exits to side as Archer comes into the room. He and Beaufort meet - a quick flashing of eyes. Beaufort's smile is cynical and daring - Archer doesn't smile, but is frankly displeased - Beaufort takes his hat, cane and gloves and exits - Archer turns in - to go to Ellen.

173

CLOSEUP -

170

SCENE ON ROOF -

Ellen stands waiting - nervous - as Archer comes on - he shows surprise at seeing her in the evening wrap. She is pinning on a bunch of lovely orchids. She smiles nervously (her entire dress is a little more daring - bizarre than usual - her face harder more beautiful) he indicates "You wanted me to come back later! She nods - says apologetically, sweetly nervously

TITLE #68

"I'M SORRY - I FORGOT THAT BEAUFORT HAD ARRANGED A PARTY FOR ME - AT THE CAFE 'NOUVEAU CHINE' ON THE ROOF."

BACK Archer hears and starts "My, Ellen - you can't go there - tonight!" She looks up - "My note?" He becomes firm - "No, you can't go!"

SCENE CONTINUED

172 continued
170 continued

TITLE #69 BACK - MY DEAR GIRL - YOU COULDN'T APPROVED -
not understanding BEING SEEN IN - THAT PLACE - WITH
Lucky at her - BEAUFORT!" - she goes to Masha -
surpriseding you so close (pointing you - back) - Then
BACK she straightens - laughs a hard laugh - "Really - why
not?" - she, standing by other side of table, she looks
down, watching, to return to the flowers on table
moment. She takes the flowers off table and she line
the flowers Masha in Polish, indicating that she has a
housewife. Masha smiles in sweet apprehension
and starts to go. Lucky chases her, takes off her lovely
gown, flings it out, Masha's shoulders in the open
air out, she goes back again - hanging the flowers -
calls Masha.

171

BY BEAUFORT'S CAR AT CURB -

Beaufort waiting - lights a cigarette -

174

NEAR MASHA - PLATE -

Masha turns - the flowers are thrown in - she runs -

172

ELLEN'S ROOM -

Ellen looking at him - almost defiantly - "Who is there to
care?" He says:

173

TITLE #70 "I'M NOT GOING TO LET YOU DO THIS THING.
 YOU'RE NOT GOING!"

BY IRISH -

BACK - she listens - he takes her hand - unfastens her
glove - she struggle a little -
moment - "I don't want you!" He is completely bound
ever. She is suddenly appallingly terrified in her evening
gown -

175

CLOSEUP -

He has caught her hand, she struggles a bit, saying
defiantly reckless

176

TITLE #71 "WHO CARES - ANY WAY?" - To her is an

BACK - he hears - sober - looks right down into her eyes
says seriously

TITLE #72 BACK she is oh SUPPOSE I TELL YOU - I DO!" especially

BACK she hears - the anger dies slowly out of her eyes, a
queer hard little smile replaces it "You?" He nods -
she is very close to him - the smile dies - she tries to
draw her hand away - he has his fingers on her glove -
as she draws her hand away he rips the glove slowly off
her hand. She gasps "Oh" he calls "Masha" the servant
SCENE CONTINUED

173 continued

177

Ellen comes on - he indicates "Tell Mr. Beaufort, Madame is not going!" Nastasia stands - a perfect Polish dumbbell not understanding one word. Archer repeats it - Ellen looks at them - Archer goes closer to Nastasia - gesticulating "You go down (points you - down) - then indicates Ellen and shakes his head then pantomimes an auto wheel, pretending to steer it and shakes his head.) Ellen, watching, is overcome with a sudden delicious amusement. She saves the situation by laughing and telling the dazed Nastasia in Polish, indicating "Tell him I have a headache." Nastasia grasps in sudden apprehension and starts to go. Ellen checks her, takes off her lovely wrap, flings it over Nastasia's shoulders as the servant starts off. Ellen checks her again - unpins the flowers - calls Nastasia -

178

CONTINUE DANCE

174

NEAR DOOR - FLASH -

"A lovely face - Nastasia turns - the flowers are thrown in - she nods -

179

Path

CONTINUE DANCE

175

Ellen comes - Archer looks up from the picture - is

BY ELLEN - as though they do not think - they may be
She motions Nastasia to hurry - then turns - gives Archer a little look and smile - a lovely mood of complete surrender "See? I obey you!" He is completely bowled over. She is standing exquisitely beautiful in her evening gown -

180

CONTINUE DANCE

176

Ellen comes on - stands with her back to camera - he heard
BY BEAUFORT'S CAR - - he is arriving - he addresses

FLASH

Beaufort, smoking, starts, as lady in a lovely wrap comes to him from the door - the lace head-dress (Polish servant head-dress) looks like a scarf. To him it is Ellen. She comes closer. He steps aside - the chauffeur opening the door. Beaufort gets a terrible shock when he sees the fat and Slavonic Nastasia beaming up at him. "Madame cannot go" she touches her head "headache" Beaufort is chagrined - before his chauffeur, especially when Nastasia thrusts the flowers into his hands. Nastasia goes back to door (off). Beaufort stands dazed - Beaufort is about to throw the flowers down - remembers something - gets out his address book - looks in it - straightens out a few crumpled petals - tells the chauffeur "at west 72nd st" Then he pockets the address book, gets in the car - Chauffeur closes the door -

181

BY FARRELL

177

INN. ELLEN'S LIVING ROOM - ~~she~~ Ellen - smoking cigarette

Archer is drawing off Ellen's second glove. She is close to him - very close. They are both conscious of it. He draws the glove off - very slowly - reluctantly - for soon, then, the delicious contact will be over.

TITLE #73

"I WISH I HAD A THOUSAND HANDS."

BACK she whispers - they both laugh. Then she changes her entire mood - offers him a cigarette - he refuses - she sober - surprised - takes one herself - at this moment they both look down - ~~she~~ Ellen looks up at him again

BACK he is shocked and hurt by her quick manner - also embarrassed by the rudeness of her words. He starts to speak but changes his mind softly.

TITLE #74

"I'M AFRAID DON'T - YOU DON'T WANT AND

"IT'S ALL RIGHT."

178

CLOSEUP TABLE - ~~she~~ is seated - ~~she~~ comes closer, leans her head on his

Framed picture of May's lovely face -

TITLE #75

"NOT I MAKE NO SECRET OF DOING
IT - FOR YOU!"

179

Ellen sits finished. He can see nothing, she is in the foreground - he appears - he takes her hand. Her eyes are half-closed. Both smile up at him, then kiss her eyes.

CLOSEUP TABLE - ~~she~~ wants to end torture himself away - she

comes closer - ~~she~~ says

Ellen sober - Archer looks up from the picture - it is almost as though May is with them - they must be discreet. She walks away - he looks after her nervously -

DUSTLINE #60

"WE ARE GOING TO SPEND ONE NIGHT."

182

ARCHER'S DORMITORIUM - MAY - FADE IN

180

Archer pacing - restlessly - nervous - he opens a crumpled BY MANTLE - his hand - straightens it out - reads:

TITLE

Ellen comes on - stands with her back to camera - her hand upon mantle or idly plucking at a long spray of red lilies which hangs down. She is smoking. She stiffens visibly as Archer comes on. He speaks to her - worried. "Ellen - I want to talk to you" she turns with a hard little laugh and says:

TITLE #74

"DON'T MAKE LOVE TO ME!"

BACK he hears - smiles in a strange way and says:

TITLE #75

"I'M AFRAID I MIGHT BE TEMPTED, IF IT WERE POSSIBLE FOR EITHER OF US."

183

BACK she hears - "You might?" he nods - she finally pulls herself away - again the bitter laugh - she takes a cigarette - lights it - her whole manner one of abandon and bitterness - he is worried - she turns off scene - he goes after her -

181

BY TABLE

Killer on - bitter-eyed - rebellious - smoking cigarette
he comes closer - "ELLEN" - she raises her head - he
behind her says softly pleading:

TITLE #76 ~~ELLEN~~ - "ELLEN, MY DEAR GIRL, YOU CAN'T
LET YOURSELF GO ON THIS WAY. CAN'T YOU SEE WHAT
IT MEANS - TO ALL OF US?"
BACK she turns slowly to him and nods "yes, I do" she
says:

TITLE #77 "BECAUSE YOU'RE MARRYING INTO MY
FAMILY - I'M BRINGING DISHONOR ON YOU."

BACK he is shocked and hurt by her quick answer - also
embarrassed by the honesty of her reply. He starts to
speak she checks him and says softly:

TITLE #78 "I'LL 'TAME DOWN' - FOR MAY'S SAKE AND
YOURS"

BACK he can't get a word in - she comes closer, danger-
ously close - and says softly - her hand on his

TITLE #79 "----BUT I MAKE NO SECRET OF DOING
IT - FOR YOU!"

BACK she finishes. He can say nothing, she is so sweet
and appealing - he takes her hand, her eyes are tear-
filled. She smiles up at him, then lowers her eyes.
He tells her he must go and tears himself away - she
stands silent - FADE OUT

185

Archer comes on - confused - knowing he has a refuge for
himself if all else fails - he can return to a
safe haven - Archer finds a source - she pleads - firmly

SUBTITLE #80 THE FOLLOWING AFTERNOON.

182

ARCHER'S OFFICE - DAY - FADE IN

Archer pacing - restless - nervous - he opens a crumpled
paper in his hand - smoothes it out - reads:

TITLE #81 ~~ELLEN~~ TO HER "I HAVE GONE AWAY."
Lies her head in pride on "ELLEN" suddenly on the surface
of paper, Archer's hand covers

Back he reads - decides he must get her out of his mind.
He crumples the paper again - throws it into the waste-
basket. About to sit down - he hears a sound.

183

DOOR TO OUTER OFFICE -

May - radiant - smiling, comes in -

184

BY HIS DEAK -

May comes to him. He greets her. She notices the pallor. "Dear - you aren't well?" He shakes his head - pointing to all the work on his desk, but it is plain that he is distressed - he turns to her - suddenly seriously takes her hand - kisses it - holds it close. May smiles nervously "Someone might come in!" He holds her in spite of herself "I don't care May - I want to talk to you!" She looks at him - surprised at his sudden fervor there is something pathetic as he whispers softly:

TITLE #62 really soft "I WANT TO MARRY YOU NOW - TO FEEL pocket and happy THAT WE ARE BOTH LOOKED AWAY - BEHIND myself."

TITLE BACK she hears - drawn a little from him - her eyes becoming hurt. He pleads "Can't you understand dear?" she shakes her head - "I'm not so sure!" she says, a trifle coldly, and with a slight suspicion she says:

TITLE #63 Archer "IS IT BECAUSE YOU'RE NOT SURE OF - I TELL YOU CONTINUING TO CARE FOR ME?" old estate - the country - a week back he is stung by her words - releases her and turns away with a hard little laugh - she gasps - looks after him - all cut

TITLE #67 BACK she hears him say "I TELL YOU I DON'T CARE FOR YOU AT ALL - I TALK OF THE BETTER SIDE NOW."

185

CORNER OF ROOM -

TITLE Archer comes on - agonized - nowhere is there a refuge for him - least of all in the one woman he could appeal to. May comes on - demanding a reason - she pleads - firmly

TITLE #64 Archer "TELL ME - TELL ME THAT THE REASON!" BACK he hears - turns, and in a fit of despair, clenches his fingers - "Tell me" she repeats. He finally breaks out

TITLE #65 "MY GOD! I DON'T KNOW!"

BACK she hears - in despair - he turns from her and leans his head on his arm against the wall. She tries to gain the courage to speak to him - but draws back her hand - lifts her head in pride and moves quietly off the scene. Slowly, Archer's head comes up - he realizes she is gone - he is in despair -

187

Archer is his ease - he steps - a servant comes on - an old caretaker - they greet each other. Archer asks for the countess - the old caretaker shuns his hand and says

TITLE #66 BACK she hears him say "THE COUNTESS HAS BEEN DEPARTED AT THE

BACK he reaches - pulling up the shade - Archer looks

186

BY HIS DESK -

186

The door to other room opens --- Letterblair comes in, with some papers in his hand. He is greatly excited - Archer comes to him - trying to compose himself. Letterblair nods to May who nods and exits. Letterblair looks to Archer quickly - surmises that there has been a lover's tiff - but says nothing other than a half wise little expression. He indicates the papers - Archer "comes to" with a start - pulling his eyes from the door where May went. Letterblair shows Archer the papers - Archer becomes interested - Letterblair is worried - and quite personally satisfied, slipping his thumb into his vest pocket and tapping the papers with the back of his fingers says:

189

TITLE #86 ~~THE COUNTESS OLENSKA'S ANSWER TO MY LETTER IS QUITE DEFINITE. HE HAS THREATENED DIVORCE AND CONSIDER TO WITH UGLY CHARGES - UNLESS SHE COME BACK FROM THE TERRITORY TO HIM."~~

190

BACK Archer hears - looks up slowly - almost dazed as Letterblair goes on giving the details. "She is receive the old estate - the equivalent of a thousand dollars a week her jewels - servants -" Archer's face twists a little as he listens - Letterblair says, as though he has worked it all out

~~DOING A NEW BUSINESS - THEM IN SWINE BODIES - TITLE #87 "THE FAMILY DECIDED IT WOULD BE BETTER FOR YOU TO TAKE UP THE MATTER WITH HER."~~

BACK Archer hears "I - take it up with her?" Letterblair nods - indicating the papers "Yes, show her those!"

Archer sits silent looking at the papers. Then Letterblair, turning away remembers, comes back, says shadow

~~THAT'S - BUT WHO'S BODY IS IT TALKING. HE IS SICKING. HE IS~~

~~TITLE #88 & dandy! "I UNDERSTAND THE COUNTESS ELLIE HAS GONE~~

~~UP TO MRS. KINGOTT'S PLACE IN THE FAR OLD~~

~~MOUNTAINS. YOU'LL FIND HER THERE."~~

BACK Archer hears. Letterblair exits to his office - Archer looks up slowly - his eyes turning. There is something desperate in them. Then he slouches back into his chair - his eyes ahead, but his whole expression slowly changing FADE OUT

191

OUTSIDE - DAY

ABOUT MOUNTAIN ROAD IN SWISS -

187

EXT. MOUNTAIN LOCATION - OUTSIDE LARGE LODGE - DAY FADE IN

188

Archer in his car - he stops - a servant comes on - an old caretaker - they greet each other. Archer asks for the Countess - the old caretaker shakes his head and says

TITLE #89 ~~THE COUNTESS HAS GONE UP TO STAY AT THE RATHORN."~~

BACK he finishes - pointing up the grade - Archer looks.

188

EXT. MOUNTAIN LOCATION - LONG SHOT -

About a hundred feet away - the mountain lodge - a small structure resembling a stone semi-cathedral of Normandy style - surrounded by beautiful sheltering shrubs and trees - far a distance they look like green walls - this forces a gray hood - invites him in -

189

BY ARCHER'S CAR -

190

He decides to walk the rest of the way, taking his brief-case from the car. The old man nods and watches him off.

He walks across through the hills - still watching - he has only one - He reaches the little cabin - a brief case

important things to talk over - the village - feelings are

conscious little fear. When she laughs bravely and, holding

his hand and brief case says "All right!" then nods

SUBTITLE 490 DOWNS A BIRD BELIEVE - WHEN IT FLIES SOUTH -
THAT IT WILL FLY ALONE?

190

INT. SMALL LIVING ROOM OF PATROON -

Close by the window - Ellen is standing - looking out - the silk curtain slightly drawn aside. A shaft of light touches her face - the rest of her is in shadow. She gasps - her whole body in a tension. He is coming (she is in a dainty summery dress - the room is fragrant with flowers - heavy old furniture - brass bowls and rare old tapestries and a huge fireplace)

190

INT. PATROON'S BEDROOM - DAY IN -

191

OUTSIDE - FLASH

Archer coming past a shrub -

Indicating the letters and papers -

192

SUBTITLE: INT. ROOM - LONGER VIEW -

Ellen - in a sudden little panic - a pain of joy and despair goes through her - then she assumes a calmness - goes toward the door.

193

Rachel stands leaning against the doorway - her eyes twinkling with glee - she looks out over -

195

"NO WORD OF VALLEY -

BY DOOR - OUTSIDE -

The night is dark over valley - the soft silvery lake
Archer comes on - knocks - Ellen opens the door and sees
him - she gasps in sudden feigned surprise (as woman will
do) and says "Newland how you surprised me" he greets
her - for a moment they look at each other hungrily - then
she forces a gay mood - invites him in -

196

OUTSIDE - FLASH -

Ellen looking out the front door the night. She turns
from the porch -

194

INT. ROOM -

Ellen draws Archer in. Still surprised - she wonders why
he has come. He points to his brief-case - "I have some
important things to talk over!" She sobered - feeling an
ominous little fear. Then she laughs bravely and, taking
his hat and brief case says "All right!" then adds

199

TITLE ~~Ellen comes to him won't have one word of business until -~~

~~but looks at "AFTER SUPPER" and it makes her smile -~~
~~realizes she is deeply attracted. He can hardly speak -~~
~~back he hears "After supper". He watches her put the thing~~
~~away - nervous - she comes to him and indicates "now -~~
~~sit down!" He does - she hands him a cigarette from box -~~
~~above him - her eyes are tender - half frightened.~~

200

IN HALL -

SUBTITLE #92 ~~WITH ONLY THE MOON OF SPRING AND RILLS~~
~~WINDS WHISPERS IN LOVING SPACE.~~

~~canopy - two tall candle sticks give light - a chair -~~

~~she uses the whip - turns slowly - smiling like - boy~~

INT. PARLOUR - NIGHT - FADE IN -

195

~~Archer sitting in a chair - his open brief-case on his~~
~~knee - the papers in his hand. he is telling Ellen what~~
~~he has come for. She stands by the open door - leaning~~
~~against it in a soft lovely dinner gown - silent - it is~~
~~hard for him to go on. He almost chokes over the words~~
~~indicating the letters and papers -~~

196

BY DOOR - - spoken with the right words to break the

~~silence - he goes - silence -~~
Ellen stands leaning against the doorway - her eyes swim-
ming with tears - she looks out over -

202
198

BY WALL -
LONG SHOT OF VALLEY -

Ellen comes on - the hush of night over valley - the soft silvery lake shimmering in the moonlight -

TITLE #44 "THREE'S A CHARM TO KILL A LITTLE MAN"
"KILL BY THE RIVER BANK"

BACK she finishes - turns - slowly takes down the black
snake whip. She runs it through her fingers - the glow -
not beauty in words, for it comes from the bottom
of sudden remorse - "He saved our lives this - or what?"

198

TITLE CLOSERUP - FLASH -

Ellen looking out. She cannot bear the sight. She turns
into the room - slowly - about breaking 'em, I used to get
used to it - she says clutching him with her hands -

199

NEAR ARCHER -

200

Ellen comes to him. He shows her one of the papers.
She looks at it, heart-sick, hands it back to him. He
realizes she is deeply affected. He can hardly speak -
she turns across room - sad - suddenly suddenly
she says it - he rises - she says "I don't say any more!" he takes a step up the
steps - stops!

200

BY WALL -

200

Ellen comes on - restless - her back to us. A long black-
snake whip hangs on wall among some old swords, and a
tapestry - two tall candle sticks with lighted candles.
She sees the whip - turns slowly - shocking him - her
eyes gleam strangely in the glow of the candles. She says

TITLE #33 "YOU'RE ASKING ME - 'FOR THE FAMILY' -
TO GO BACK TO - MY HUSBAND."

BACK - she finishes -

201

CLOSERUP -

He hears - cannot find the right words. He touches the
papers - "It's what he asks - Ellen."

202

BY WALL -

Ellen nods - checking him "Then wait" she bites her lip - and says bravely - bitterly

TITLE #94 "PERHAPS YOU OUGHT TO KNOW A LITTLE MORE - WITH HER SO OFTEN ABOUT MY LIFE WITH HIM."

BACK she finishes - turns - slowly takes down the black snake whip. She runs it through her fingers - her eyes glow - her beauty is eerie, for it comes from the suffering of sudden memories - "He used one like this - oh no!"

TITLE #95 "HE OFTEN LASHED ME, BUT THESE WERE OTHER THINGS THAT - HURT - DEEPER."

BACK she speaks slowly - almost breaking "Oh, I came to get used to it -" she says checking him with her hand -

TITLE #97 "I'D RATHER SEE YOU DEAD THAN LIVED."

203

BY ARCHER -

He listens - agonized "My God - Ellen!" Finally he can't stand it - he rises - the papers slipping from his hands - "Don't say any more!" he takes a step or two forward "Stop - stop!"

204

BY WALL -

Ellen - beautiful and white - swaying - drops the whip - "Once - he struck me -" she tears at her dress - ripping it off one shoulder - crying out "Look!" her lips sobbing wildly - as she does so - she turns around her bare back to him (away from us) Any Grace Tonight? Right now -

205

BY ARCHER -

He cries out - "Ellen - for God's sake!" and closes his eyes - coming closer -

206

BLACKER BY DEEDS.

Looking out over the - - - - -

202

BY WALL -

Ellen nods - checking him "Then wait" she bites her lip - and says bravely - bitterly

TITLE # 94. "PERHAPS YOU OUGHT TO KNOW A LITTLE MORE -
ABOUT MY LIFE WITH HIM."

BACK she finishes - turns - slowly takes down the black
snake whip. She runs it through her fingers - her eyes
glow - her beauty is eerie, for it comes from the suffering
of sudden memories - "He used one like this - oh no!"

TITLE # 95. "HE OFTEN LASHED ME, BUT THESE WERE OTHER
THINGS THAT - HURT - DEEPER."

BACK she speaks slowly - almost breaking "Oh, I came to get
used to it -" she says checking him with her hand - "I'm not
ashamed, I'm sorry however that - Ellen - I am for God's
sake" she says - "but as he was so kind to me, I
questioned" as he takes her hands, her head bows low
in a swift submission over his shoulders. He is silent -
closed eyes - half sobbing - hysterical - he says to
him "No - no I'm not calling you!" He comes out hurriedly

CLOSED ACT 1. "I'LL ALONE IN THE IRIS HOUSE"

203

BY ARCHER -

He listens - agonized "My God - Ellen!" Finally he can't
stand it - he rises - the papers slipping from his hands
"Don't say any more!" he takes a step or two forward
"Stop - stop!"

204

BY WALL -

Ellen - beautiful and white - swaying - drops the whip -
"Once - he struck me -" she tears at her dress - ripping
it off one shoulder - crying out "Look!" her lips sobbing
wildly - as she does so - she turns around her bare back
to him (away from us)

205

BY ARCHER -

He cries out - "Ellen - for God's sake!" and closes his
eyes - coming closer -

Looking out to sea - weeping -

BY WALL -

Ellen - white - beautiful - hysterical - her dress slipping
 sobs out "That isn't all" she pulls the com from her hair,
 brushing it back from one white temple - showing him a
 scar. Archer comes on - warding off the sight - pleading
 with her to stop - yet drawn to her. She tortures him by
 making him look - her lips sobbing out other things -
 terrible things. He can't stand it - she leans against the
 wall - against the medieval old tapestry - the glow from
 two high candelabres on either side of her. She is
 like the heroine from an old tale - harassed - beautiful
 in despair - spent with emotion she sobs out:

~~ELLEN AND ARCHER - FALCON EACH OTHER~~
 TITLE #96 "AND IT'S YOU - WHO IS ASKING ME TO -
 TITLE #90 "GO BACK TO HIM." ~~WE'RE WAITING FOR
 US FRIENDS"~~

~~ELLER~~
 BACK she backs against the wall - pointing to him - trapped
 sobbing. He moves toward her. "Ellen - listen - for God's
 sake!" she sobs - glaring back at him blindly - agonized
 accusingly. As he takes her hands, her hair tumbles down
 in a dark confusion over her shoulders. She is weak -
 almost spent - half sobbing - hysterical - he draws her to
 him "No - no I'm not asking you!" He cries out hoarsely

~~BACK she turns - falls into his arms~~
 TITLE #97 ~~she says~~ "I'D RATHER SEE YOU DEAD FIRE!!" her head
 back in agony, ~~she says~~

~~BACK she hears - they are drawn together - irresistably -~~
 she sways - he crushes her to him ~~& blindly~~, their faces
 meet - their lips touch. Her arms go up slowly around
 him as she relaxes against him - her face like a white
 wet flower at his lips -

FLASH OF TRAIL - NIGHTINT. GRANNY'S DRAWING ROOM -

May, sitting by Granny's side - in a heart to heart talk.
 May's eyes are tear-filled. Granny pats her hand - telling
 her to "do it" - May thinks - "Marry him - as soon as
 possible, dear - you'll never regret it!" May finally
 gives in. Granny loves her for it. "That's a good girl -
 now send him a note!" May gasps "Tonight?" "Right now!"
 Granny's eyes - May rises - goes over to a small desk.

~~Archer holds Ellen's hand - pleading "May do it one last
 decent" as she is about to answer her hear a knock -~~

BY DESK -

~~May takes out paper - dips the pen - hesitates - writes -~~
 May's hand trembles - the finger tips rub each other a little
 nervously - then knock again.

CLOSEUP GRANNY -

Looking off to May - satisfied -

210

BY DESK -

210

May writing - looks at paper - looks up very happy -
Ellen and Archer - she croons up in place - father's not ready up
quickly slips her croon up in place - father's not ready up
and covers the comb in it - Archer indicates he will be
out soon to do so -

211

INT. PATROON -

212

TITLE #98

"WE HAVEN'T THE RIGHT - WE'RE NEITHER OF
US FREE!"

BACK - he hushes her and shakes his head - "Don't say that"
says emphatically - taking charge of the situation

217

TITLE #99

"DO YOU SEE ME MARRYING MAY - AFTER
THIS?"

BACK she hears - pitifully bewildered - shaking her head
and saying "It's too late" Archer denies this - "Let's
talk it over, dear" he leads her to couch - they sit down.

STORY - his hands smile like this
do you don't

212

FLASH OF TRAIL - NIGHT -

213

BY COUCH -

213

Archer holds Ellen's hand - pleading "Why is it too late de-
ar?" as she is about to answer they hear a knock -

214

CLOSEUP DOOR - OUTSIDE -

210

Man's hand knocks - the finger tips rub each other a little
nervously - then knocks again - caution - be done -

215

OWNER OF ROOM -

Ellen and Archer are startled - "Who can it be?" she quickly slips her dress up in place - gathers her hair up and sticks the comb in it - Archer indicates he will see and goes to door -

INT. BY DOOR - IN YACHT - TEE. ELLEN - ARCHER
MURKIN turns with much hurt to Archer when door opens
"What a greeting I receive."

216

BY DOOR -

Archer opens door - looks out - surprised -

INT. BY DOOR -

ARCHER walking - looking nervously - believing Ellen's voice a trick - he handles the situation gracefully, readily offering to pick up his boat case, papers and hat - to go with him.

217

SHOOT OUT THRU DOOR - - "You expect me to last?" -

Beaufort - his debonair smile dies out "Ph. Archer! How do you do?" he goes out with a smile but the smile soon comes over to the door - Beaufort - but he has gone - and she cannot show any emotion before Beaufort. He is starting to light a cigarette. She stands by the door - glaring at him "You - fool! Get out of here!" he pleads - she repeats it, he shrugs, realising she means it.

218

INT. BY WALL - FLASH -

Ellen sees - gasps -

INT. BY DOOR -

Archer comes outside - comes to the window to look out -

219

SIMI CLOSEUP - CENTER -

Beaufort enters - "This is a pleasant surprise" Archer looks from him to Ellen - a sudden heart sick revelation coming over him.

220

CLOSEUP ARCHER

He feels the sting of the situation - he sees -

out of the room - the snake skin whip in her hands, she is looking at the door - she has held Jennifer against it - firmly in her hands a symbol of her future days. She holds it out - "So - no, I can't - God I can't" she says - she is frightened

221

CLOSEUP WALL -

224 continued

Beaufort comes to Ellen - she is furious

TITLE #100 - "HOW DARE YOU - FOLLOW ME HERE!" - her voice
only slight by the storm of emotions she has gone through.
BACK she finishes - he pleads - "Now, Ellen - don't." -
Beaufort turns with mock hurt to Archer whose eyes blaze
"What a greeting I receive."

225

FAR AWAY

222

NEAR DOOR -

Archer watching - smiles derisively - believing Ellen's
words a mask - he handles the situation gracefully,
smiling stooping to pick up his brief case, papers and
hat - he says:

TITLE #101 - "AT LEAST - YOU AREN'T TOO LATE" -
"BEAUFORT." - back again, the door is open. He
goes back and goes outside.

BACK then he goes out with a cool bow to them both. Ellen
comes over to the door - agonized - but he has gone - and
she cannot show any emotion before Beaufort. He is starting
to light a cigarette. She stands by the door - glaring at
him "You - fool! Get out of here!" He pleads - she
repeats it, he shrugs, realizing she means it.

226

INT. KITCHEN HALL -

223

(She is nervous and walks half outside the kitchen hall)
OUTSIDE - - she comes down further and turns to Archer - looking
at him with a mixture of fear and anger.

Archer comes along - stops in his madness to get away -
he turns - almost deciding to go back to her - in spite
of it - and take her from this other man - but the brief-
case in his hand is a reminder of life and its ugly
duties. He turns with a coarse sob and goes down the
trail.

227

INT. LIVING ROOM -

224

INT. PARLOUR - chair - the pen unfastened in his hand. Fecund
and soft song in a cello. Joanie seen him
Ellen, beautiful - defiant - hateful - backing Beaufort
out of the door - the snake skin whip in her hands. Gone
she looks at the door - stands half fainting against it -
the whip in her hands a symbol of her future duty. She
holds it out - "No - no, I can't - God I can't!" she sobs -
SCENE CONTINUED

227 continued

224 continued

"MARGARET YOU ARE ALIVE. MY SISTER
WE WAIT. I WILL MARSH YOU HOME."

dropping it - sinking down to the floor sobbing - her whole body spent by the storm of emotions she has gone through - her arms hungry - empty - fiercely rebellious - clutching herself in an embrace of despairing agony FADE OUT

of Grumpy Kingotti came back. Jeanie kisses Archer - he takes it bravely - though his face is torn by grief now to hurt the three tender little hearts waiting for him. An older woman and kisses him - and so do quite everyone that Auntie will go in her turn FADE OUT

225

FADE IN

CLOSEUP - A hand turns clock around - it is one o'clock
DISSOLVE TO

INT. ARCHER'S LIVING ROOM - NIGHT - FADE IN

FADE IN
Jeanie - curled up in a big chair - envelope in her hand - her hair in kid curlers - a flannel kimono over her night-gown - she is worried over Howland's lateness. She hears a sound - gets to her feet as Archer comes in - tired - broken - throws down his brief case. She comes to him. He greets her and she sees he is overwrought. She gives him the envelope - he takes it - dazed - she exits to hall.

Rise on street - sun falling on it - some pigeons and common little sparrow enjoying it. They are near the wheel of a laundry.

226

INT. ARCHER HALL - CHORON EXTERIOR

(Just a narrow dark little hall outside the living room) Down the stairs come Mother and Auntie Archer - humpbacked in their night garments - kimonos and caps - and curiosity Jeanie assures them that Archer has returned safely. Mother turns to Auntie - both have a sigh of relief. They turn to living room door - at a sound - a good-tempered policeman walking straight on either side straight down to the laundry they come - the police come up passing on them as they walk toward (can eat this with a clench of teeth and mouth, if you like)

227

229

INT. LIVING ROOM -

Archer laughs once hysterically, has read the note - he sinks into a chair - the pen dangling in his hand. Jeanie her mother and Aunt come in - curious. Jeanie asks him what is the matter - he controls himself the best he can - "What do you mean, matter?" he sees the three kind anxious little faces about him - raises the note - and hands it to them. Jeanie reads it slowly up - a wild woman looks out - she then passes a handkerchief to her lips - she MOTES SCENE CONTINUED in her head to shut out the sight -

227 continued

INSERT #102 "DEAREST: YOU ARE RIGHT. WHY SHOULD I WAIT. I WILL MARRY YOU RIGHT AWAY. AFTER EASTER, I LOVE YOU. I have given him the bouquet of May - he loves MAY." He and Jeanie look at each other with joyful smiling eyes - he looks at her and says "I love you."

back Jeanie looks up "Oh, how romantic" She gives the note to Mother who reads it and realizes it must be all right or Granny Mingott says "yes". Jeanie kisses Archer - he takes it bravely - though his heart is torn he tries not to hurt the three tender little hearts beating for him. As mother comes and kisses him - and it is quite obvious that Auntie will do so in her turn FADE OUT

audience cheers and says HURRAY

SCENE #103 "I HAVE A SURPRISE FOR YOU, MARGARET"

DACK - he says "usually" skipping his nose about her - she nods - audience claps - says "HAPPY"

CLOSEUP NEWSPAPER ARTICLE WITH PHOTOS OF MAY AND ARCHER - FADE IN

Heading over photo) MINGOTT - ARCHER MARRIAGE

DACK he remembers - "JOIN TWO OF NEW YORK'S OLDEST FAMILIES - a young little June - and healthiest families. Down at her, she looks up - smiling - says

DISSOLVE INTO

CLOSEUP STREET CURB -

Rice on street - some falling on scene - some pigeons and common little sparrows enjoying it. They are near the wheel of a limousine. Audience claps, says and whistles. Marriage blood is on him - causing a sudden panic of pain. She raises her hand - feels her lips are kissing him. Raising their faces behind the flowers FADE OUT

228

SEMI LONG SHOT - EXT. CHURCH ENTRANCE -

Shoot from limousine (or through car) on either side of the aisle (carpeted) are crowds - the usual curiosity seekers - camera men - a working movie camera - reporters men and women. Down the aisle - from church door come Archer and May, followed by the family and bridesmaid and men - their approach causes the camera men to flutter - a good-natured policeman keeping order on either side. straight down to the limousine they come - the movie camera man panning on them as they walk forward (can cut this with a closeup of bride and groom, if wanted)

229

CLOSEUP TAXI - ACROSS STREET -

The driver sits waiting - a veiled woman in taxi - DISSOLVE -

CLOSEUP WINDOW OF TAXI -

The shade is moved slowly up - a veiled woman looks out - her hand presses a handkerchief to her lips - she moves slowly back in her seat to shut out the sight -

230

BALM TO GOURD

INT. LIMOUSINE -

May arrives with boudoir. Arthur and May are in (they are moving). Another limousine follows them. May is exquisite in her gown and veil - the bouquet of flowers in her hand. She looks up at him with lovely starry eyes - he looks down. He smiles tenderly. She reaches over and slips her hand in his. She moves closer - looking down at her ungloved left hand with its ring. Then raising her face, she touches his cheek with her lips. "Darling" she says - for a moment he is surprised and laughs a little - nervously - and indicates "someone might see!" He pulls down the shade behind them (for the first time he is the one now who seems shy - and she the one who makes the slight advance) she laugh deliciously cuddles closer and says happily

TITLE #103 "I HAVE A SURPRISE FOR YOU, DEAREST!"

BACK - he says "really" slipping his arm about her - she nods - cuddles closer - says shyly:

TITLE #104

"DO YOU REMEMBER THAT WONDERFUL LITTLE PLACE -
AND WHERE YOU WANTED US TO HAVE - OUR
HONEYMOON?" FADE OUT - AND LOVE.

231

BACK he remembers - "Granny's?" she nods - his heart gives a quick little jump - she adds, shyly - he turns and looks down at her. She looks up - smiling - says:

TITLE #105

"GRANNY HAS ARRANGED FOR US TO SPEND
A FEW DAYS AT HER MOUNTAIN PLACE. YOU
HAVE STOOD THERE ALWAYS WANTED TO GO THERE!"

BACK he hears - she cuddles down, shy and blushing. Memories flood in on him - causing a sudden panic of pain. She raises her bouquet - raises her lips and kisses him. hiding their faces behind the flowers; FADE OUT

230

INT. PARADISE

SUBTITLE #106 - IN THE SPRING TWILIGHT, the naked-skin

the large - back in the plants - slowly naked come on -
he can't bear the sight

231

EXT. MOUNTAIN LOCATION - OUTSIDE LARGE LODGE - FADE IN

Archer and May with their suit cases - and the chauffeur have arisen - out comes the old caretaker very apologetic (as he was once before) and expostulates in an agony of regret saying: "I'm extremely sorry, sir, there's a leak in the gas pipes - but I'm sure you'll find the Patron ready and just as comfortable." Archer hears - May turns to him, they turn, see (his eyes turn toward it guiltily they see)

*Title
105-a*

232

LONG SHOT - FLASH -

The little stone house up the trail -

233

BACK TO GROUP -

May turns with beaming eyes and exclaims "oh, dearest - I'd love it!" he is sober - but compelled to keep any emotion from showing in his face. She says happily - innocently

TITLE #107

"WHY, COUSIN ELLIE SAYS IT'S THE ONLY PLACE IN THE WORLD SHE COULD IMAGINE BEING HAPPY IN!"

BACK - she smilingly tells the caretaker they will go up. the old man and chauffeur go to the car for the grips. May takes Archer's hand - "Come, dear!" and they start toward the trail slowly - FADE OUT

Her eyes glow as she goes off into the haze - GINGERLY Her eyes forward (in her hand a tiny sprig of orange blossom)

SUBTITLE #108

AND ONCE - HE HAD BUILT HIS DREAMS UPON THIS NIGHT OF WHITENESS - AND LOVE.

234 235

DOORWAY OF PATROON - LIGHT - FADE IN

Archer stands in the soft moonlight - looking out. He has changed from his traveling clothes to a luxurious lounging robe over his dinner shirt and trousers. His face worried. He has stood there for some time waiting - agonized - remembering - he sighs turns - looks in - his eyes stare -

in his arms - but not under control of love - somethings - he drops his arms to his sides - slipping back before her - on his knees - she looks down at him as he毒毒地 "smiling" she whispers - thinking his attitude one of complete exhaustion of her beauty. He looks up whispering softly - hopefully

TITLE #109

"THAT'S BETTER I HOPE YOU."

235

INT. PATROON - bows - but shakes her head and lays a finger on

against the wall - between the two candles, the snake-skin whip hangs - back in its place - slowly Archer comes on - he can't bear the sight of it - he grinds his teeth to still a cry - takes the whip down - it seems to hurt his hands - as he holds it - Ellen disheveled - her shoulders bared - her hair down VISIONS IN - he moves to her - his hands outstretched - slowly - he draws her to him and crushes her in his arms - he feels the spell of her body against him - her kiss - but she VISIONS OUT - and his arms are empty. Stifling a cry he flings down the whip and goes off the scene with halting steps. - face to face around his arms going around her - his arms in motion like a child seeking comfort from the mother - in the embrace. Her fingers caress his hair, a ray bright on his shoulder shows that he is smiling

236

BY COUCH

He sinks down - his face between his clenched hands - May comes slowly out of the room - opening the door - she is changed - somehow - she is no longer the timid child - but a woman who has made herself beautiful for her man. Her eyes glow as she comes off into the room - seeing him she comes forward (in her hand a tiny spray of orange blossoms) - he can not move - in his face goes love - and in her, her eyes slowly close in happiness - she draws the little sprays across her chest - and little lips meet with the orange blossoms between them NAME

237

CLOSEUP DOOR TO ADJOINING ROOM

Exquisite and lovely - in a sheer chiffon robe - May comes slowly out of the room - opening the door - she is changed - somehow - she is no longer the timid child - but a woman who has made herself beautiful for her man. Her eyes glow as she comes off into the room - seeing him she comes forward (in her hand a tiny spray of orange blossoms) - he can not move - in his face goes love - and in her, her eyes slowly close in happiness - she draws the little sprays across her chest - and little lips meet with the orange blossoms between them NAME

238

BY COUCH

May comes to Archer. He looks up slowly - getting the slow effect of her loveliness as his eyes go up to her face. Her hands - clasped - trembling - finally open out to him. Archer is agonized. He draws her down slowly. She is happy he holds her hands (the orange blossom is the symbol of her offering - her realizes it) she reads some secret sorrow in his eyes - but her whole manner is love - tenderness. He cups his face in her two hands - slipping down before her - on his knees - she looks down at him as he rests so "Darling" she whispers - thinking his attitude one of complete adoration of her beauty. He looks up whispers softly - hoarsely

TITLE #109 "DEAREST - THERE'S SOMETHING I MUST TELL YOU."

BACK INTO

BACK she hears - but shakes her head and lays a finger on his lips - and whispers back

TITLE #110 "NOTHING CAN EVER MATTER - NOW THAT WE ARE TOGETHER!" is with Archer in their night after him - he is lost in thoughts - his eyes - traces him - BACK - he hears - she lays his hand against her heart - the touch of her agonizes him - for in his heart the memory of another woman is beating and tearing at him. And here - his bride - giving her all to him - and he, half-hearted unmasking - undesigning even. Her arm goes snaking up around his neck, and, as she leans back slowly, she gently draws him with her. He buries his face in her breast; his arms going around her - but there is something like a child seeking comfort from its mother - in his embrace. Her fingers caress his hair. A movement on his shoulder shows that he is sobbing -

"DEAREST, I THINK I HAVE LOST MY MARRIED. THERE'S PLEADING LONGLY - AND DESPAIR IN HER EYES AT ALL."

HACK - her tears - strips the arm of his chair - then covers himself. She says this because she adores him and cannot bear to see him

239 continued CLOSEUP COUCH - (SOFT FOCUS)

May's face against the satin pillow. His face comes up - closer - his eyes are wet with tears - against her cheek are the fragrant orange blossoms. He looks into her eyes, whispers tenderly - reverently.

TITLE #111 "DEAREST - I'M NOT WORTHY - NO MAN COULD BE!"

Back she smiles - and touches his cheek tenderly - with the little blossoms - and says

TITLE #112 "YOU'RE MY MAN - I LOVE YOU!"

BACK - she finishes. He can say nothing. As his face goes down to kiss her, her eyes slowly close in happiness - she draws the little flowers across her cheek - and their lips meet with the orange blossoms between them FADE OUT

Ellen, smiling and beautiful - with a few of her blossoms floating. They are having drinks - music - party. The room is busy with people - she is in the center of it all - she dances so nimbly - Beaufort follows her (she is very gay - laughing)

SUBTITLE #113 THE HONEYMOON IS OVER - RESPECTABILITY HAS PUT ITS LOCK UPON THE DOOR OF A NEW HOME - BUT THE WHITE HAND OF MEMORY STILL KNOCKS AT ARCHER'S HEART.

240

INT. CLOSEUP ENGRAVED ANNOUNCEMENT - FADE IN

AT HOME

ANNOUNCEMENT OF THE MARRIAGE OF MR. AND MRS. HENRY ARCHER TO ELLEN DAVIS - WITH 367 SEVENTY FIRST CENTRAL PARK WEST.

TITLE #114 WEDDING CHANGED - I LIE DOWN, SILENTLY DISSOLVE INTO SILENCE."

SMALL CLOSEUP - ARCHER'S NEW LIVING ROOM - BRIGHT - COULD BE

A modern apartment living room - May very lovely and happy is with Archer playing chess - May makes a pass right after him - he is lost in thought - she sees - teases him "wake up, dearest" he comes to with a nervous smile - and takes his turn, as he does so, she smiles reminiscently - says

TITLE #114 "WASN'T IT STRANGE - ELLEN DIDN'T COME TO THE WEDDING!"

BACK he hears with a slight start, then smiles it off - "Oh, I guess she doesn't care for weddings" he indicates "it's your turn" she starts to play - but looks up at him adoringly and leans over saying:

TITLE #115 "SOMETIME, I THINK ELLEN LOVES HER HUSBAND. THERE'S SOMETHING LONGING - AND DESPERATE IN HER EYES LATELY."

BACK - he hears - grips the arm of his chair - then controls himself. May says this because she adores him and cannot SCENE CONTINUED

SCENE CONTINUED - MAY SAYS THIS BECAUSE SHE LOVES HIM AND CAN'T CONTROL HIMSELF.

240. continued

fathom anyone being happy without her husband - but Archer remembers the terrible confession Ellen made to him once. May, leaning over, laying her cheek on his hand, upsets only the little chess men - luckily this changes the trend of their talk - he doesn't feel like playing any more. She laughingly jumbles them together to put the game away - he rises -

244

ARMORY -

242

INTO ELLEN'S LIVING ROOM -

243

Ellen, bizarre and beautiful - with a few of her Bohemian friends. They are having drinks - music - gaiety. The room is hazy with smoke - she is in the center of room - she crosses to mantle - Beaufort follows her (she is very gay - laughing)

Ellen turns from telephone "No, she can't telephone - it would be foolish."

245

BY MANTLE IN ROOM -

Ellen comes on - Beaufort comes on to her - she turns to him - her face shows annoyance. He looks around a little, then says - with subtle innuendo - a telephone - picks up a book -

TITLE #116

"YOU'VE CHANGED - A LOT LATELY, COUNTESS ELLEN."

BACK she raises an eyebrow - "Really" he nods - comes closer and says

TITLE #117

"--- EVER SINCE ENGLAND ARCHER MARRIED YOUR COUSIN!"

247

BACK she turns to him - her eyes flash - he comes closer - obviously in love - he whispers

Ellen, pacing - looks around - telephone - she cannot

TITLE #118 at the bar "IS IT WORTH - GRIEVING OVER?" - opening and closing her hands "LET ME HELP YOU FORGET." edge of desk starts to telephone -

BACK she looks at him and gives a bitter laugh "Ah you're jumping at conclusions!" and she snaps her finger at him. She exits toward her bedroom door - he looks after her - puzzled.

248

TEL. BLDG. -

Archer charges nervously - May indicates she will answer it - Archer checks her list in - she obeys he goes to phone booth.

242

ELLEN WALKS ALONE IN BEDROOM

243

ELLEN'S BEDROOM - ~~ELLEN~~ - ~~ARMED WITH GUN~~ - ~~HEART POUNDING~~ - ~~FEELING OF EXCITEMENT~~ - ~~WALKS~~
Ellen comes in - having the feeling of having escaped from
the crowd - and especially Beaufort. She paces restlessly
like a caged little panther. She can't drive Archer
out of her thoughts. She turns to the table by side of
her bed - sees -

244

CLOSER ANGLE

244

As she speaks into the telephone - her heart feels a pain
she didn't know - her eyes will suddenly - she choke slightly
CLOSEUP -

Telephone on bed table - ~~IN THE ARM CHAIR ACROSS~~
- ~~ARM CHAIR ACROSS FROM HER~~

245

SEMI CLOSEUP -

245

Ellen turns from telephone "No, she can't telephone -
it would be foolhardy"

BY ARCHER

246

AR

ARCHER'S STUDY -

He hears - May comes closer - calls "Let's go, dear"
he nods - "All right, Ellen - right away" She is all
eagerness - runs off to get her coat - He turns book up
slowly with trembling hand - suddenly feeling a surging
of emotions and dangers go through him -
a sense of being swept helplessly -

Archer pacing near table - looks at the telephone -
touches it - looks up - his eyes longing - if only he dared
to call Ellen - he takes his hand from telephone - picks
up a book -

247

CLOSEUP DILLY AT TELEPHONE

She hangs up - her whole body trembles with the realization
of what she has done - he is coming here - FADS FWD

247

ELLEN'S BED ROOM -

Ellen, pacing - looks again at telephone - she cannot
resist the temptation - she comes to table & opening
and closing her fingers - finally sits down on edge of
bed starts to telephone -

~~SCENE 120~~ ~~HOW MUCH ONE PLANE IS ON THE LINE.~~

248

Mrs. ELLEN'S LIVING ROOM - NIGHT - TABLE X2

248

The music gathers about - She sitting in the chair - Curve
fingers Nation and Archer together at one side keys. All are
SEMI CLOSEUP - one of the girls who is playing the piano
lets hands off keyboard - quickly

Archer starts nervously - May indicates she will answer
it - archer checks her let me - she obeys he goes to phone
switches.

249

CLOSE VIEW OF ARCHER'S TELEPHONE -

Archer calling. "Hello - hello" suddenly his heart gives pang at the sound of her loved voice - "Ellen" May looks up quickly - Archer realizes he must control himself -

TITLE #118 "I HAD TO CALL YOU AND I TALKED WITH HER."

BACK Ellen takes the side off the tray - Archer with her -

250

CLOSEUP ELLEN -

As she speaks into the telephone - her heart feels a pain "Kipland!" her eyes fill suddenly - she chokes slightly she says

255

TITLE #119 "MAY I THOUGHT YOU AND MAY NIGHT AND WITH HER - GETS THE CARBON COKE OVER THIS EVENING?" she goes closer to him - she cries out desperately!

TITLE #120 "I HAD TO SEE YOU - FOR ONE MOMENT - ALONE!"

BACK he nods - she indicates "Let's go out into the garden they will do..."

251

BY ARCHER'S TELEPHONE -

He hears - May comes closer - nods "let's go, dear" he nods - "All right, Ellen - right away" She is all eagerness - runs off to get her wrap - he hangs hook up slowly with trembling hands - suddenly feeling a surging of all the old temptations and dangers go through him - a sense of being swept helpless -

256

INT. ELLEN'S ROOM -

May listens to the wind - she turns over to side - their voices drift - realizes that Archer and Ellen have left the room.

252

CLOSEUP ELLEN AT TELEPHONE -

She hangs up - her whole body tremble with the realization of what she has done - he is coming here - FADE OUT

257

INT. BEAUFORT'S STUDY -

Beaufort with a wide smile on his face - looks from May to kitchen door -

SUBTITLE #120 HOW MUCH CAN HAPPEN IN ONE SHORT HOUR.

253

INT. ELLEN'S LIVING ROOM - NIGHT - FADE IN

254

The guests gathered about - May sitting to one side - Carve (others) Ellen and Archer together at one side b.g. all are listening to one of the guests who is playing the piano (got sense of bohemian charm - gaiety). Beaufort sits for the sake of others. Beaufort goes on to her she checks her emotion.

254

SEMI CLOSEUP -

Ellen and Archer - they are laughing - Nastasia has a tray of drinks - Ellen sees that something is wrong and says sick gaily to Archer: "Ellen faces each other - breathless

TITLE #121 out and "COME - HELP ME CRACK SOME MORE ICE."

BACK Ellen takes the dish off the tray - Archer with her - to him she whispers:

TITLE #122 "YOU TALKED TOO - NOW I CAN'T SLEEP
YOU ARE IN MY DREAMS"

Outside in garden, she touches his cheek - then runs a finger across from her dress - Beaufort comes in, then forces herself to show him. She tells him read it, saying:

255

INT. SMALL CABINET KITCHEN -

Ellen comes on with glass dish - Archer comes on with her - she sets the dish down - in turning for ice-pick and ice, she faces Archer - she sobers - they realize they are alone - she cries out desperately:

TITLE #122 "I HAD TO SEE YOU - FOR ONE MOMENT -
ALONE!"

BACK he nods - she indicates "Let's go out into the garden" they exit door -

260

INT. LIVING ROOM -

May, listening so intently in the music - exercised with suspicion on her eyes continually on back toward the alcove doorway.

256

SEMI CLOSEUP GROUP -

TITLE #123 May listening to the music - she looks over to side - their places empty - realizes that Archer and Ellen have left the room - turns - he indicating - smiling - she walks with him

257

SEMI CLOSEUP DOORWAY TO KITCHEN -

Beaufort with a wise smile on his face - looks from May to kitchen doorway - he is pleading terribly - holding her hand:

TITLE #124 "YOU CAN'T OVERCOME ME!"

Back she turns toward him helplessly - "that also did I do to him in an attempt - what can he do? What can they say when you turn him - her face changes and a certain hurt looks

258

CLOSEUP MAY - FLASH over here. He turns away - in the chair she walks him gently. He turns - the look soft at she turns from looking off - registers a sudden little suspicion and suffering - but she controls it - for the sake of others. Beaufort comes on to her she checks her emotion.

CLOUCHER KITCHEN -

259

INT. SMALL GARDEN - the open part twisted into a
hand-shaped handle - he catches the look -

A tiny quaint garden off kitchen - walled in - with a brick
wall - Archer and Ellen facing each other - breathless
hungry eyed - suffering. His hand clenches together - then
goes out and takes her - "Ellen" he whispers - she turns
away - "Oh, we mustn't - Newland -" He whispers - that he
cannot bear to be away from her. She hushes him - turning
to him she whispers:

TITLE #123

"I'VE TRIED TOO - BUT I CAN'T DRIVE
YOU OUT OF MY HEART!"

Archer looks at the letter again. She still
backs him gently - then draws a
folded letter from her dress - contemplates it, then
braves herself to show him. She makes him read it, saying

TITLE #124

"IT'S - FROM MY HUSBAND! HE BEGS ME
TO RETURN TO HIM!"

Back she nods - lowering her face - they are both suffering
he looks at the letter, then turns from it as though it
something to loath.

260

CLOUCHER KITCHEN -

260

INT. LIVING ROOM -

May, trying to listen to the music - agonized with suspicions
as her eyes continually go back toward the alcove doorway.
Beaufort on with her indicates off - says:

TITLE #125

"I GUESS THEY'VE FORGOTTEN THE ICE.
LET US GET IT!"

260

Back - May nods - he indicates - smiles - she exits with
him - his face wrecks. He draws out softly "My God Ellen
what can I say?" she hears him - she withdraws - "I'm -
not afraid" sobbing with her eyes - and she withdraws in
her hand - she banishes him. His hands go out to her - she
holds the key up - it is the ultimate - the only way she will
overlook - he looks down at it - at her eyes - "You need not"
she whispers - he looks at the key -

261

INT. SMALL GARDEN -

Ellen and Archer - he is pleading tenderly - holding her
hand:

TITLE #126

"YOU CAN'T GO BACK ELLEN!"

266

Back she turns toward him helplessly - "What else can I do
He is in despair - what can he do? What can they do? Ellen
watches him - her face changes and a certain hard little
determination comes over her. He turns away - in despair
she calls his name gently. He turns. She looks down at
her hand - there is something in it. She braves herself
then opens the palm of her hand to him - he sees:

263

CLOSEUP ELLEN'S PAIN -

An oddly shaped key with the stem part twisted into a to her
heart-shaped handle - to match the lock.

Conrad of his love - she has nothing bravely - which he
deserves now - and hand clasps - they embrace -

263

SEMI-CLOSEUP BOTH -

Archer looks up from the key - slightly bewildered. She still
offers it to him - her eyes never leaving his face. She says
softly

TITLE #127 "SHALL I - COME TO YOU - ONCE -
AND THEN GO HOME?"

BACK he listens. the words slowly horrify him - he looks at
the key - her eyes question him - she whispers "Tell me -
shall I?" he is tortured. He looks at the letter on the
table.

SCOTTIE ALONE

DAYS AND NIGHTS OF JAMES

ENDS - AND THIS IS THE END

264

CLOSEUP ELLEN'S OTHER HAND -

RIGHT - FACE IN -

A short flash of the letter -

at her dressing table, carefully out her hair. She looks over
to him - again when, the look ends softly - he comes to her
shoulder and kisses her. She answers him and doesn't you feel
going to bed, don't be foolish his head, thinking a book in
her hand again

265

SEMI CLOSEUP BOTH -

Archer tears his eyes from the letter - to her - and the
muscles in his face work. He cries out softly "My God Ellen
What can I say?" she hears him - she straightens - "I'm -
not afraid!" subtly with her eyes - and the offering in
her hand - she tempts him. His hands go out to her - she
holds the key up - it is the ultimatum the only way she will
consent - he looks down at it - at her eyes - "You want me?"
she whispers - he looks at the key -

Archer comes on with the book - stops a moment as he notices
a picture on the small table by wall -

266

SEMI INT. KITCHEN BY DOOR -

May and Beaufort come to door - she stops as she comes through
sees something -

271

Ellen's beautifully dressed mother - mother and son smile.

267

SEMI CLOSEUP BOTH -

Archer's face is lowered - he cannot meet her eyes - in her face there shows a pang of agony - she knows that he has chosen - that he is to make her pay the bitter price as a reward of his love. But she smiles bravely - which he doesn't see. Their hands cling - they embrace -

268

SEMI CLOSEUP GARDEN -

May pulls away from door - Beaumont too has seen but doesn't admit it - she turns to him "Let's get the ice" - she smiles pitifully - pretending to be happy - but her eyes are drawn back to garden door - FADE OUT.

May comes to him - Beaumont - "What's the matter, dear?" He turns her head - a little reluctantly - but she places her hand over his - she silently keeps silent - goes toward his bed with a wifely little manner, and starts to turn it down - he goes to her suddenly - takes off his watch - and takes it from his pocket - he starts to something that drops to the floor - just his feet -

SUBTITLE #128

DAYS AND NIGHTS OF BITTER STRUGGLE WITH HIMSELF - AND ARCHER HAS STILL CLUNG TO THE SAFETY OF HONOR.

269

INT. ARCHER'S HOUSE - MAY'S BEDROOM - NIGHT - FADE IN -

Archer, in dressing gown, is at the dresser - May is sitting at her dressing table, brushing out her hair. She looks over to him - behind them, the bed made ready - he comes to her stoops and kisses her. She indicates the bed "Aren't you going to bed, dear?" he shakes his head, showing a book in his hand says:

TITLE #129

"I HAVEN'T BEEN ABLE TO SLEEP LATELY -
I THINK I'LL GO TO THE OTHER ROOM TONIGHT."

270

BYDOOR BETWEEN ROOMS -

Arches comes on with the book - stops a second as he notices a picture on the small table by wall -

271

CLOSEUP TABLE -

Ellen's beautifully framed picture - against bowl of roses.
(dainty sewing basket on table)

272

SMALL CLOSEUP BY DOOR -

Archer turns his eyes away from the picture - guiltily and goes into his own room -

273

INT. ARCHER'S BEDROOM - HIS HOME -

Archer comes on - restless - decides not to read - throws down the book - paces (his bed is in corner of the room) May comes in, smiling - solicitous - "What's the matter dear?" He shakes his head, a little petulantly "Nothing please don't ask me, dear!" She wisely keeps silent, goes toward his bed with a wifely little manner, and starts to turn it down - he goes to his chiffonier - starts taking off his watch - and things from his pockets - he starts at something that drops to the floor - near her feet -

274

CLOSEUP FLOOR - KEY

The key to Willen's apartment - faced Archer with anger and confusion

275

SMALL CLOSEUP -

May at the bed - looks down - sees the key on the floor - stoops and picks it up - she laughingly and curiously questions him - he pretends to be disinterested - she comes forward with it hands it to him, dismissing the thought, but he lays it on the dresser - her eyes follow him - she has seen a sort of guilt in his face - she is worried - looks forward (he lays key down on dresser)

276

INT. ARCHER'S BEDROOM -

May pauses suddenly - then drives away the horrible thought that has come to her. Archer has gone to the window and flung it open - she looks after him worried -

277

SEMI CLOSEUP WINDOW -

Archer - stifled - has opened the window - the air fanning his face. May comes on - worried - knowing in her heart that something is the matter. He tries not to show it. She indicates the window - he says, desperately

TITLE #130

"I'VE GOT TO GO OUT - FOR A WALK, DEAR -
I'M STIFLING."

BACK he finishes - she hears - he tries to be gentle with her - "don't mind it dear!" she nods sweetly - as he starts to remove his lounging robe, and reaches for his coat - he goes - she watches him go - then goes over to his bed - or a chair - sink down slowly - thinking - a sudden sob tearing at her throat - [breathless and broken]

278

CLOSEUP DOOR TO MARY'S APARTMENT -

278

CLOSEUP BED OR CHAIR -

May - a huddled - white faced tear-stained little thing sitting on the bed - sobbing - she thinks - and remembers a day long ago - which frightens her now DISSOLVE IN

INT. ARCHER'S OFFICE

279

Repetition of scene where she faced Archer with anger and demanded

TITLE #131

"--IS IT BECAUSE YOU'RE NOT SURE OF
CONTINUING TO - CARE FOR ME?"

BACK he turns on her - cries out 'My God - I don't know in her shock DISSOLVE OUT

BACK May on the bed - beginning to believe that she understands now - the reason of it all. There is someone else. Ellen! Her eyes are flooded with tears - her lips trembling and sobbing in despair - DISSOLVE INTO also FADE OUT for protection.

279

INT. ELLEN'S BATHROOM - DISSOLVE IN (ALSO FADE IN FOR PROTECTION)

279

Lovely shot of Ellen's head and shoulders in the shower (ad.lib. director) She is laughing a little to herself - tossing the showers of water up FADE OUT

280

CLOSEUP DOOR TO ELLEN'S APARTMENT - FADE IN -

Archer's hand comes on with the key - hesitates - finally
braves itself to put the key in the lock - and turns it -

281

ELLEN'S BEDROOM - NIGHT -

Ellen in a loose luxurious gown of velvet - is in the center
of the room. She straightens slowly - her head raised -
almost like an animal at bay - hears a sound - turns slowly
her every nerve tense - listening - realising (her room -
is lovely with the lighted candles and roses)

282

closeup DOOR TO ELLEN'S APARTMENT -

The door - with heart-shaped lock showing - closes -

ARCHER IS HORRIFIED "Who is it?" she shakes her head - "I don't
know - no one I know."

283

ELLEN'S BOUDOIR -

Ellen is standing - tense - slowly a light falls over her as a
door is being opened from another room - as she stands in the
glow she hugs her robe closer about her - her eyes closing in
emotion - just the shadow of a figure moving slowly -

284

INT. MAY'S BEDROOM -

May is standing by dresser - a tense pathetic little figure
she decides what to do - opens dresser drawer takes out a
thin garment - turns light out goes to Archer's room -

285

INT. ARCHER'S ROOM - May. She has a stand - supp'ells

May comes in - goes to his bed - turns it down -(the other
side) starts to change into the thin garment pulls the night
chain -

286

INT. ELLEN'S APT. BEDROOM -

Ellen and Archer - both tense - facing each other - breathless. They hear a sound (door bell) just as he is about to go closer to her.

287

ELLEN'S FRONT DOOR -

Beaufort - with a large bunch of roses - he rings again - wonders why no answer.

288

ELLEN's BEDROOM -

Archer is nervous "Who is it?" she shakes her head - "I don't know" - we won't answer."

289

ELLEN'S FRONT DOOR -

Beaufort - with a suspicious expression - merely shrugs his shoulders - turns and exits down the steps FADE OUT

290

CLOSEUP NOTE BOOK - PAGE - FADE IN -

291

The words written in ink

COUNTESS ELLEN on the edge of bed His Head
She is sitting on the edge of bed His Head

Bryant 6222 is DISSOLVE INTO VELVET WITH

beads in his hair Do you see his head and please pardon me

INT. CLOSEUP TELEPHONE BOOTH -

Beaufort, holding the notebook in one hand - drops a coin (or is waiting for his party to answer) in the other arm he holds the bunch of roses. He hears a sound - says "hello"

291

CLOSEUP ELLEN HAS TELEPHONE IN BEDROOM -

Ellen's hand comes on slowly - lifts the receiver off the hook - sets it down quietly - follows her - he catches her hand - kissing tenderly - whispering - grasping her hands - going closer - they embrace - sure of the passion of the moment to pull his face from her - she whispers:

TITLE 130

"I ONLY KNOW I LOVE YOU - AND WOULD
GIVE UP THE WHOLE WORLD - FOR YOU."

BACK she looks at him, softly, tenderly, clinging to him, smiling thru her tears - he says:

292

CLOSEUP INT. TELEPHONE BOOTH -

Beaufort hears this - raises a "wise" eyebrow and with an equal caution as Ellen's hand manifested he hangs his receiver up in place. Sets with a snug "wise" look on his face. An expression of wickedness comes into his eyes. He turns the pages of his notebook.

TITLE 131

"THE LIFE OF A LIVING THING IS
A LIFE OF ANIMAL - STUPIDITY"

DEUX he finished - he grasps her hands close - she looks up at him - he pleads - she listens - finally he asks "YOU'LL GIVE ME" her hands - then leaves his face, and says:

293

CLOSEUP NOTE BOOK -

"Mrs. Archer!" - he goes - she stands in doorway - her hands out to him as he goes - PASS OUT

294

CLOSEUP INT. TELEPHONE BOOTH -

He looks at the flowers - nods to himself - puts a coin in the slot - waits with a queer little smirk of satisfaction on his face - which leaves Mrs. Archer's face white and drawn - he directs the camera his hands as a surgeon would

TITLE 132

"OF COURSE, I DARE SAY IT'S ONLY A
ROMANCE - BUT THAT'S NOT THAT IT'S BEEN
VARIEGATED BY HUMANITY."

295

INT. ELLEN'S BEDROOM -

She is pacing - Archer sits on the edge of bed his head bowed in his hands - the room is dimly lit - lovely with candles and roses - he raises his head and pleads passionately - she is deeply moved - holding her robe closer about her - behind her is the telephone on the table, she moves away - he follows her - (get them away from phone - he is pleading)

295

INT. ARCHER'S LIVING ROOM

296

DOOR TO LIVING ROOM - in the lighted hall, pale his hat
INT. ARCHER'S LIVING ROOM - in the center of a table lamp - pieces
Ellen comes on - Archer follows her - he catches her hand
pleading tenderly - whispering - grasping her hands -
going closer - they embrace - stung by the passion of the
moment he pulls his face from her - she whispers:

TITLE #132

"I ONLY KNOW I LOVE YOU - AND WOULD
GIVE UP THE WHOLE WORLD - FOR YOU!"

BACK she looks at him, sadly, tenderly, clinging to him,
smiling thru her tears - he says

TITLE #133

"---AND WHEN I'M WITH YOU I FORGET
THE WORLD..."

297

BACK he finishes - looking away - wistfully - past camera
she nods "yes, I know -" a bitterness comes over him - he
takes her to him fiercely, overcome with passion whispers

TITLE #134

"WE CAN'T GO ON LIVING THESE LIES -
WE'VE GOT TO GO AWAY - TOGETHER." he begins

BACK he finishes - he grasps her hands closer - she looks
up at him - he pleads - she listens - sways him - his
passion - finally he asks "you'll go?" she holds
her close - then lowers his face, and says

TITLE #135

"I'LL COME FOR YOU - TOMORROW."

298

BACK she nods - he goes - she stands in doorway swayed -
her hands out to him as he goes - FADE OUT

297

FADE IN - INT. ARCHER'S LIVING ROOM - CLOSEUP GROUP -

Beaufort is telling something which leaves Mrs. Archer's
and Jeanie's face white and drawn - he shrugs and spreads
his hands as a gossip would

TITLE #136

"OF COURSE, I DARE SAY IT'S ONLY A
RUMOR - BUT THEY SAY THAT HE'S BEEN
VISITING HER REGULARLY."

298

BACK they are shocked - horrified - Beaufort sums up the
entire situation saying

TITLE #137

"---AND JUST AS WE THOUGHT A PUBLIC SCANDAL
HAD BEEN AVOIDED, ANOTHER ONE - MORE TERRIBLE
IS ABOUT TO LOOK UP!"

BACK they are horrified - he rises, apologetically starts
to go.

299

INT. ARCHER'S LIVING ROOM - CLOSEUP GROUP -

Archer crosses the body of his room - comes in & he looks
just outside starting a look & a rather surprising -

298

INT. ARCHER'S LIVING ROOM

Archer comes in - from the lighted hall, puts his hat and coat down - pulls the string of a table lamp - passes restlessly - sees the telephone - cannot resist the temptation to call Ellen - his manner is discreet and cautious as he calls the number - looking about to see if anyone is at the hall door - turns the shade of light - then goes back and turns slightly and walks back down

299

CLOSEUP ELLEN'S BED - NIGHT -

Ellen takes down the little extension brace-telephone from her bedside table - when she hears his voice her manner is a caress - she cuddles against the pillow - whispers into the telephone to him - her eyes half closed with love and tenderness. Then she hangs up slowly - hangs the telephone back - her eyes are filled with a sudden sadness and longing -

300

ARCHEE'S HALL

He starts upstairs - looks at May (trying to hide his emotion) who is behind him - she puts her hand - she cuddles against him - her white arms go around him - her soft cheek by his - she whispers

301

ELLEN'S BED

YOU HAVIN'Y KISSED ME - ALL DAY

Ellen in bed - with a sudden and little expression also one of happiness - she turns her face into the pillow -

302

INT. MAY'S BEDROOM

Archer comes in - nervous - comes to May's bed which is near camera - he sees that she is not there - it surprises him a little - however, he goes to his own room - May is across the room, there is a small and intimate between them, which both are trying to cover up with smiles. Ellen lights a cigarette - May, turning over a magazine on the table, moves restlessly - in the room

303

SEMI CLOSEUP DOOR IN ARCHER'S ROOM

Archer opens the door of his room - comes in O he looks past camera stares a little - registers surprise -

304

CLOSEUP ARCHER'S BED -

The soft little night-light burning. Archer comes on slowly. May is in his bed. As he comes to the bedside and looks down at her (or might get good effect if he doesn't know she is there until he pulls the chain of light - then he sees her) she turns slightly and raises her face -

305

CLOSEUP MAY -

305

May turns her head - and goes over the edge of the bed - back in darkness - but she is always careful to hide her thoughts.

CLOSEUP PILLOW - see screen before the kiss -

May looks up - her face beautiful - her eyes smiling - a tender greeting up at him -

306

SEMI CLOSEUP ARCHER -

Archer comes on - with unshaven - full
scratches of stubble over his chin - just
through the bedroom door, which she has
crushed open - and a lot of clothes and linens on the floor.
SEMI CLOSEUP SIDE OF BED off to Ellen "there will I put
you."

306

Archer smiles down at May (trying to hide his emotion) she draws him down beside her - he obeys - his conscience is tearing at his heart - she pats his hand - she cuddles against him - her white arms go around him - her soft cheek he is - she whispers

TITLE #138

"YOU HAVEN'T KISSED ME - ALL DAY"

BACK he hears - "haven't I?" he asks - she shakes her head - smiling up - deliciously desiring - and draws him down to her - once in her arms, their lips meet - his arm goes around her hungrily - and she holds him close - winning him by her charms FADE OUT

311

INT. ELLEN'S APARTMENT

THE FOLLOWING MORNING.

307

INT. ELLEN'S APARTMENT - DAY - FADE IN -

May, in street frock and hat, is chatting with Ellen, who is also in street clothes. There is a strained attitude between them, which both are trying to cover up with smiles. Ellen lights a cigarette - May, turning over a magazine on the table, starts suddenly - as she sees: FADE OUT - each one trying to convince the other that it would be better to remain unmarried. It is a moment later - with desire in the May's eyes, but love in Ellen's - with all affection and tenderness, Ellen has convinced May - FADE OUT - her hand held tightly with the May's right

TITLE #48

LIVE WOULD BE DUL FOR THEM BOTH -

IF IT WOULD BE FOR THE OCCASIONAL PLEASURE

OF REVENGE

308

CLOSEUP TABLE & VIGNETTE DAY - FADE IN -

The key on table - same key that she saw fall to the floor in Archer's bedroom - is on the table - May looks at the drawer - the handle turning key - miserable - she indicates "Don't you think you'd better take a heavy object, doesn't it make, I suppose, it's really awful to hear it any more - he comes closer to her - very desperately trying to be polite

TITLE #49

DAY - THERE'S SOMETHING I WANT YOU TO HEAR -

309

SEMI CLOSEUP BOTH -

May catches herself as a pang goes through her - this is evidence - but she is clever enough to hide her thoughts. Ellen turns - sees someone across the room -

BACK - he tries to say more, cannot, she voices innocent eyes - willing, hoping that maybe he will tell her - seeing her reactions - she shrugs - returns to the mirror and continues - "You're getting late" says slowly

TITLE #49

"I WISH YOU'D MAYBE HAD - TELL YOU

310

NEAR BEDROOM DOOR -

Nastasia comes on - with suitcases - sets them down - a couple of dresses over her arm (got the same) walking through the bedroom door, which she has opened to see a trunk opened - and a lot of clothes and hat boxes on floor. She pantomimes a question off to Ellen "Where shall I put these?"

313

CLOSEUP BOTH CLOTHES -

311

SEMI CLOSEUP BOTH -

Ellen - confused - May startled - curious - Ellen motions to Nastasia to take them into the bedroom - she turns to May - their eyes meet - May asks "Are you going away?" Ellen nods - checks herself - May looks at her closely - Ellen nods:

314

TITLE #40

"I'M GOING AWAY FOR - A REST."

BACK May hears, takes her hand "Dearest - I only want your happiness!" Ellen thanks her - the moment is dangerous - May looks past camera, says with a queer little smile - of semi-amusement and menace teasingly

TITLE #41

"ARCHER'S GOING AWAY, SO THIS AFTERNOON -
ON BUSINESS. NOW, IF I WAS SUSPICIOUS --"

back she finishes with a queer little laugh - Ellen laughs to, and they look at each other - their faces masked - each one trying to convince the other how silly it would be if she were suspicious. It is a dramatic little moment - with danger in it. May leans closer, her hand on Ellen's all affection and confidence, tells her something confidential - her hand idly playing with the key - FADE OUT

REHEARSAL AND GOES TO THE ACTOR AND DIRECTOR

SUBTITLE #142 LIFE WOULD BE DULL FOR SOME MEN -
IF IT WEREN'T FOR THE OCCASIONAL "BUSINESS
TRIPS."

312

INT. ARCHER'S BEDROOM - DAY - FADE IN -

May, in dainty afternoon dress, is packing Archer's suitcase - which is on the bed. She goes back and forth from the opened dresser drawer - he stands watching her - miserable - she indicates "Don't you think you'd better take these shirts, dear?" He nods. "I suppose so." He stands finally unable to bear it any more - he comes closer to her - says desperately trying to be calm.

TITLE #143 "MAY - THERE'S SOMETHING I MUST TELL YOU -"

BACK she hears, milder innocent eyes - "yes, dear." He again tries - cannot - gasps

TITLE #144 "...SOMETHING - ABOUT MYSELF."

BACK - he tries to say more, cannot, she raises innocent eyes - smiling, hoping that maybe he will tell her - seeing him hesitate - she shrugs - points to the clock and indicates - "You're getting late" says sweetly

TITLE #145 "PERHAPS YOU'D BETTER WAIT - TILL YOU
COME BACK, DEAR."

BACK he hears this, it tears his heart. She takes her picture from his dresser - goes to the suitcase and smiles tenderly as she lays it on top of the pack.

313

CLOSEUP SUITCASE -

May's picture laid on top of the clothes - her hand closes the lid -

317

INT. ARCHER'S OFFICE - DAY - FADE IN -

STREET - with the three little Archer boys who are waiting. They tell her what Darrow said - money is tight. Her telephone rings - she answers it. Letterblair talks into telephone - she answers it.

314

INT. LETTERBLAIR'S (ARCHER'S) OFFICE -

Ellen dressed for travel - talking seriously with Letterblair - he listens - reverently she says (with a strange little expression which can be taken for a deliberate lie)

TITLE #146 "...SO I'M LEAVING AT ONCE FOR POLAND!"

320

BACK she finishes - Letterblair is sympathetic - he rises with her - he bows and says with great respect

Letterblair talks into telephone - she answers it.

TITLE #147 "MADAME OLENSKA - THE FAMILY IS GREATLY
INDEBTED TO YOU - FOR THIS SACRIFICE!"

BACK Ellen looks up over his head - as he stoops and kisses her hand - there is a queer twisted little smile on her lips and a half bitter expression resembling a sneer at the name "family". She controls her expression as he raises himself and goes to the door with her.

315

INT. MAY'S BEDROOM (OR LIVING ROOM) -

She and Archer come from his room or hall. He has his hat and suitcase. They stop in the middle of her room - and says goodbye. She indicates "I'll stay up here and do some work." He kisses her. she is so tender and appealing that his heart aches terribly with shame and guilt. Then he goes - reluctantly - after the door is closed on him - she stands - her hand clenched - wondering - she hears a sound at the door - Archer comes in again - they look at each other "I forgot my hat" he says hesitatingly. She indicates it in his hand. he laughs nervously - then comes closer and kisses her again - she looks up - teasing him playfully - hiding the feeling in her heart and says

TITLE #148

"WHY - DEAREST - WASHINGTON ISN'T SO
VERY FAR AWAY!"

BACK he nods - braves himself - tears himself away and goes

out - at the window - looking out - lost in curtain and window - she straightens the curtain - picks up telephone and says NO JO - no reply - she answers the phone

316

INT. ARCHER'S OFFICE -

Letterblair at the telephone - like a hurried gossip - talking excitedly into the telephone - where's Beaufort?

317

INT. GRANNY'S DRAWING ROOM -

Granny - with the three little Archer women who are visiting - they tell her what Beaufort said - Granny is bitter. Her face is tragic. The Archer women are hysterical - the telephone at Granny's side table rings. She answers it.

318

ARCHER'S OFFICE -

Letterblair hears - looks surprised - says

ARCHER'S OFFICE - FLASH -

Title #148 - TELLING GRANNY THE NEWS -
Letterblair talks into telephone - tells Granny the news.

319

BACK TO GRANNY - CLOSER VIEW -

She hears - gasps - then as she hangs up she turns to the Archer women - says triumphantly

TITLE #149

"MY LITTLE EILEEN'S GOING BACK - TO HER HUSBAND!"

325

BACK she finishes - she is sad - but the three other women give each other a glad satisfied surprised look "Well of all things!"

Letterblair says

TITLE #150

"THE CHILDREN KILLED IN LEVINE'S MURDER

320

INT. ARCHER'S LIVING ROOM

May - at the window - looking out - lowers the curtains and comes forward - she starts at the sound of the telephone and goes to it - on table - she answers the call

The sound吸引 her attention - she - with eagerness understanding and hurry

321

ARCHER'S OFFICE -

Letterblair telling May the news - "Where's Archer?"

322

OLD LIBRARY CABIN -

Framed picture of Eileen -

322

CLOSEUP TELEPHONE -

May nods "Yes - I know!" then she shakes her head and says

323

TITLE #150 "NEWLAND JUST LEFT FOR WASHINGTON TO ATTEND THE TAX CASE."

May comes down at the picture - saying - beginning to

323

ARCHER'S OFFICE -

323

Letterblair hears - seems surprised - says

TITLE #151 "WHY, I INFORMED NEWLAND THIS MORNING - ARCHER GONE ON THAT THE CASE HAD BEEN POSTPONED." Leslie - he goes in quickly -

LIVE, EILEEN'S APARTMENT -

Archer comes in at the door - looks fast camera - is surprised - worried - and slowly gathering

324

CLOSEUP MAY AT TELEPHONE -

she hears -

Archer comes from the door - carrying a valise on the floor - scrubbing the bare floor - his hands are busy - all the soft intimate things of Ellen's are gone. No music is left in there - she looks up - chance has been - says

325

ARCHER'S OFFICE -

Letterblair says then turns and looks down on Eddie -
and in spite of the risks it is taken - he picks it up, wondering if it makes a

TITLE: ISIAH LETTERBLAIR "THE COUNTESS ELLEN IS LEAVING FOR POLAND."

326

CLOSEUP MAY AT TELEPHONE -

She hears and the words shock her (not too much) she controls herself - nods slowly hangs up - thinking - something across the scene strikes her attention - she turns it - suddenly with awakening understanding and horror

Letterblair is looking at the desk -
Archer is walking - the radio begins

327 CLOSEUP LIBRARY TABLE - Gello -

Framed picture of Ellen -

328

CLOSEUP TELEPHONE -

May stares down at the picture - swaying - beginning to suspect - at last FADE OUT

329

HALL OUTSIDE ELLEN'S APARTMENT - FADE IN -

Archer comes on with his suitcase - the door is open a little - he goes in slowly - he finally releases a burst of laughter - the elevator takes them out of the hotel as he opens her purse. FADE OUT

330

INT. ELLEN'S APARTMENT -

Archer comes in at the door - looks past camera - in surprise - wonder - and slowly gathering surprise -

331

END FULL SHOT OF ROOM -

Archer comes from the door - a dirty scrub woman is on the floor - scrubbing the bare floor - the rugs are back - all the soft intimate things of Ellen's are gone. He asks if Madame is there - she looks up - shakes her head - says

TITLE #152

"THE LADY'S BEEN GONE A HOUR OR MORE."

BACK she finishes - and rises, shambles out with her pail. He stands dazed - then turns and looks down on table - sees an envelope. he picks it up. Something in it makes a little rattling sound. He tears it open - in his hand lies the key. He is shocked - bewildered. He thinks of one thing - the telephone - grabs it up calling his number.

332

ARCHER'S OFFICE -

Letterblair - working at the desk - by Archer's voice - he nods says:

TITLE #153

"MADAME OLENSKA IS LEAVING THIS AFTERNOON
ON THE ACQUATANIA."

BACK he suddenly starts as though he has received a shock Jiggles the hook - calls "hello" -

333

DEAL GARDEN -

333

INT. ELLEN'S APARTMENT - she sits alone with her piano -

Archer has jammed up the telephone - stands bewildered - then a determined look comes over his face. He stoops and picks up his grip - starts toward the door FADE OUT -

334

INT. FLORIST'S SHOP - FADE IN -

May, in her street dress - or the same dress with a hat and scarf - is buying flowers - she finally selects a bunch of tiger-lilies - the florist lifts them out of the bowl as she opens her purse. FADE OUT

335

INT. TAXI - FADE IN -

Archer - sitting - panic-stricken - through a location near the docks - he looks out - with worried anxious eye -

340

NEAR GANGPLANK -

336

EXT. DOCK - STOCK FLASH -

large liner lying against dock - business of action pertaining to the sailing preparations -

337

DOCK -

The taxi comes on - stops - Archer gets out - comes to the driver - comes forward with his grip - looking about - starting off - a crowd moving with him - his eyes searching

341

DOCK - STOCK FLASH -

Steam whistle sounding funnel - it blows -

338

NEAR GANGPLANK -

A veiled woman - Ellen - as she was in Letterblair's office. She sends Nastasia up with the gang plank with her grips - then she turns - as though to take a last look toward the city - her eyes dilate as she sees Archer - he comes on - questions her anxiously she is trapped (possible shot of him as she sees him - before he comes on) Face - face - he appeals to her - "Ellen - tell me what this means." She braces herself - he shows her the key she looks up at him - radiant - eyes tearfilled and lovely she says:

TITLE #154

"IF WE DID THIS THING - WE'D ONLY BE -
REALLY LOSING EACH OTHER."

342

NEAR GANGPLANK -

BACK he pleads - "But Ellen - I don't understand." she becomes tender and braver - and lays a hand on his arm and

TITLE #155

"MAY WILL TELL YOU - WHY I AM LEAVING!" May turns to BACK - he hears this with surprise "May?" she nods - Ellen looks up - they both start - and look off as they see - May - but Ellen's smile is sweet as she indicates May "be good to her" - they who turns and walks toward the gangplank - May and Archer look on - May turns slow - and they are watching her go on.

339

DOCK

Among the crowd - little May comes forward breathlessly - her arms full of the tiger lilies - she exits - waving - smiling -

340

DOCK

NEAR GANGPLANK - wave back - Ellen turns to May - May comes on to Ellen and Archer - they compose themselves - she is all love and innocence as she greets them - smiles - at Archer "My, it was nice of you to come too, dear!" He feels trapped - she gives the flowers to Ellen smiling at each of them and saying:

TITLE #156

"NEWLAND TOLD ME THEY WERE
FAVORITE."

BACK she smiles innocently - Ellen smiles - also Newland - THEY hear -

341

CLOSEUP DOCK FLASH -

Steam whistle against funnel -it blows -

342A

CLOSEUP DOCK

Archer trying to get the suitcase behind something to hide it.

342

NEAR GANGPLANK -

There is a sudden commotion and calling of "all aboard" - Ellen realizes she must go. She turns to May - who innocent ly puts her arms about her and kisses her. Ellen returns the embrace with genuine tenderness. Then she turns to Archer - their eyes meet - there is only a quick clasping of hands - May (whether innocently or purposely) turns her head away a moment) Archer and Ellen tear their eyes apart - but Ellen's smile is sweet as she indicates May "Be good to her" - then she turns and exits toward the gangplank - May and Archer look up - their faces show that they are watching her go up -

343

CLOSEUP DECK -

Ellen turns - the gangplank is drawn up - she waves down -

344

DOCK -

May and Archer wave back - then they turn to each other - she raises glad smiling eyes "Well" she says. Then in a house-wifely little manner, she looks innocently around for his suitcase and shaking her head "You don't need it now, do you," and adds:

TITLE #157

"YOU DON'T NEED IT NOW, BECAUSE
LETTERS AIR TELEPHONED THAT THE CASE
WA PONPONED!"

BACK she finishes smiling - he could die of homesickness for this sweetness and so, he stoops and picks the suitcase up. They turn and start off the scene, but as they do so, May turns and looks once toward the ship - then she does so. There is a hard little shudder creeps through her spine behind the sweetness of her smile - she turns and walk away toward inside p

345

CLOSEUP NEAR PILING (LOVELY OCEAN BACKGROUND)

May and Archer come on - with the suitcase - he stops - they are alone - before he is willing to go home he wants to confess - he sits the grip down - says softly - nervously "May dear" she raises her eyes.

TITLE #158

"THERE'S SOMETHING I MUL TELL YOU -
SOMETHING IMPORTANT!"

BACK she nods again "Yes, dear?" and waits - this is what nearly kills him he says

TITLE #159

"--SOMETHING ABOUT MY LIFE!"

BACK and again she queries and waits patiently but her heart beats faster for she suspects what is coming, he says brokenly daringly

TITLE #160

"-- SOMETHING - ABOUT ELLEN!"

BACK he finishes - stops - not daring to go farther -

346

CLOSEUP MAY - AGAINST OCEAN B.G.

A little expression of fear goes through her - but she is brave - she swallows down the tears - raises her head and says gently

TITLE #161

"WHY SPEAK OF ELLEN - HOW THAT IT'S ALL OVER?"

347

EMI CLOSEUP BOTH -

She finishes - turning to look over ocean - drops his hand in despair - she will not let him say anything - Finally she sees that his head has gone down - in despair - now - she realizes that she must go to him and does so - gently - he raises stricken eyes - his fingers clenched and says brokenly

... YOU GOT TO GO AWAY -

~~she goes down, but him again~~
TIT E #162 ~~she goes down, but him again~~
she looks back wistfully

TITLE #163

"I'M AFRAID YOU CAN'T, DEAR -
UNLESS YOU - TAKE ME WITH YOU!"

BACK she finishes - he raises his face slowly - down she goes - at his knees - he looks at her - dazed -

348

CLOSEUP BOTH -

She has something she wants to tell him - he listens - his face working - she is overcome with confusion - she looks up - timid - fearing someone might observe them - she says

TITLE #164

"--THAT IS - IF THE DOCTOR WILL LET
ME GO!"

BACK - Archer's heart seems to stop beating as her head goes down - her hand feeling for his - in this moment, he feels as unworthy as a man can feel - yet, here she is needing him - his protection - his arms go about her quickly - all the love and protection for her glowing in his eyes - nothing of weakness "Oh, my dear - little girl" he whispers - regardless that they are on the dock.

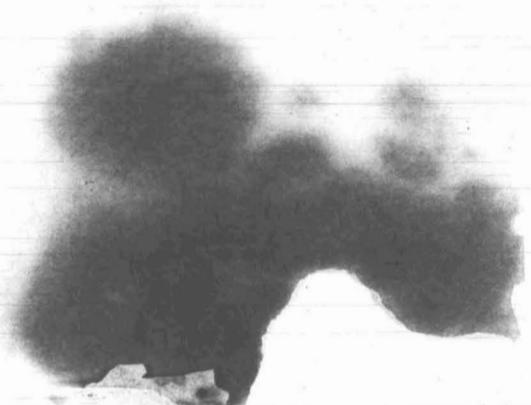
349

CLOSEUP DECK -

Ellen with the flowers - her eyes radiant with tears of sacrifice - she touches flowers gently - turns her face away bravely FADE OUT

THE END

Continuity by Miss Olga Printzian
August 23rd, 1924.



This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress